

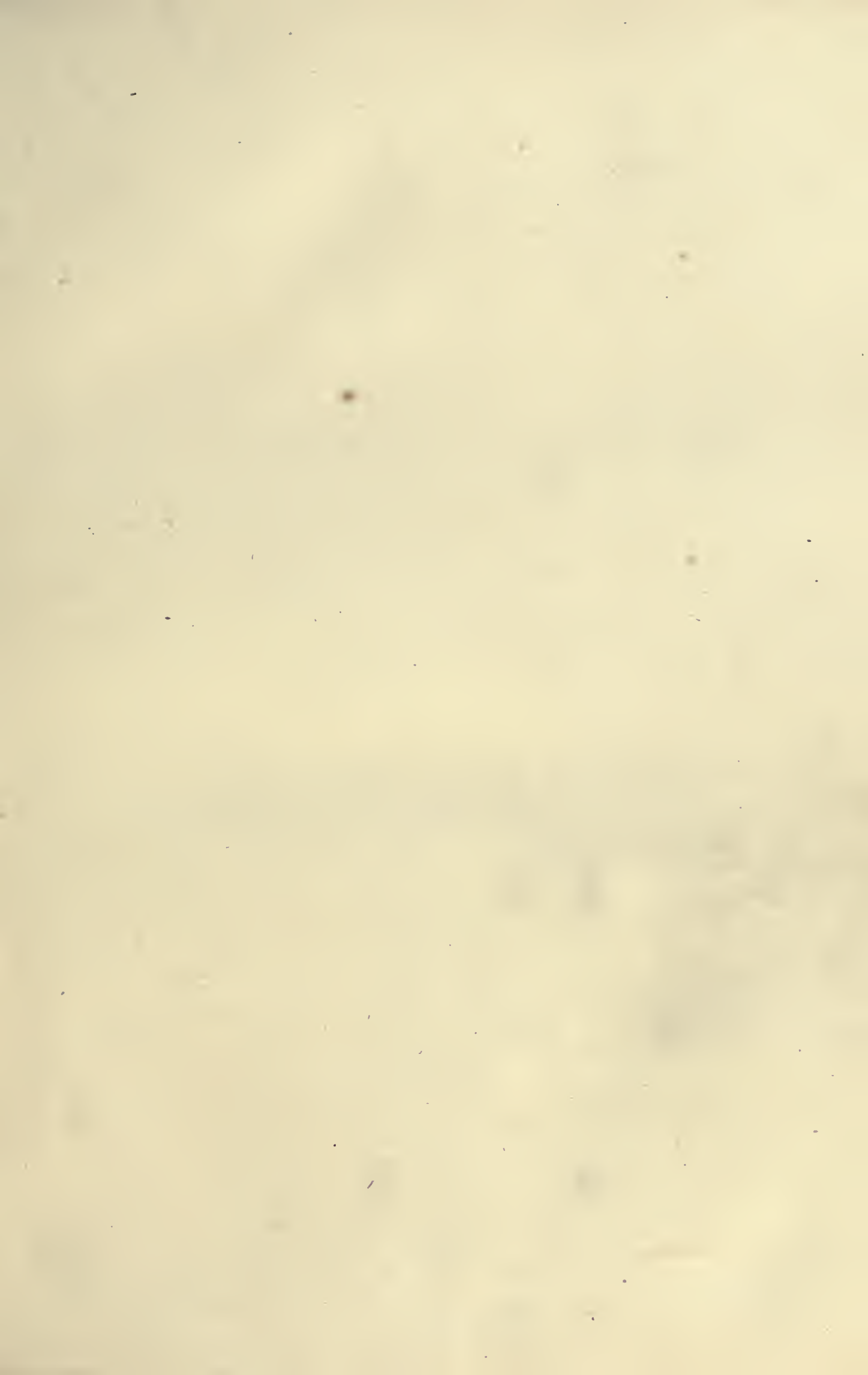
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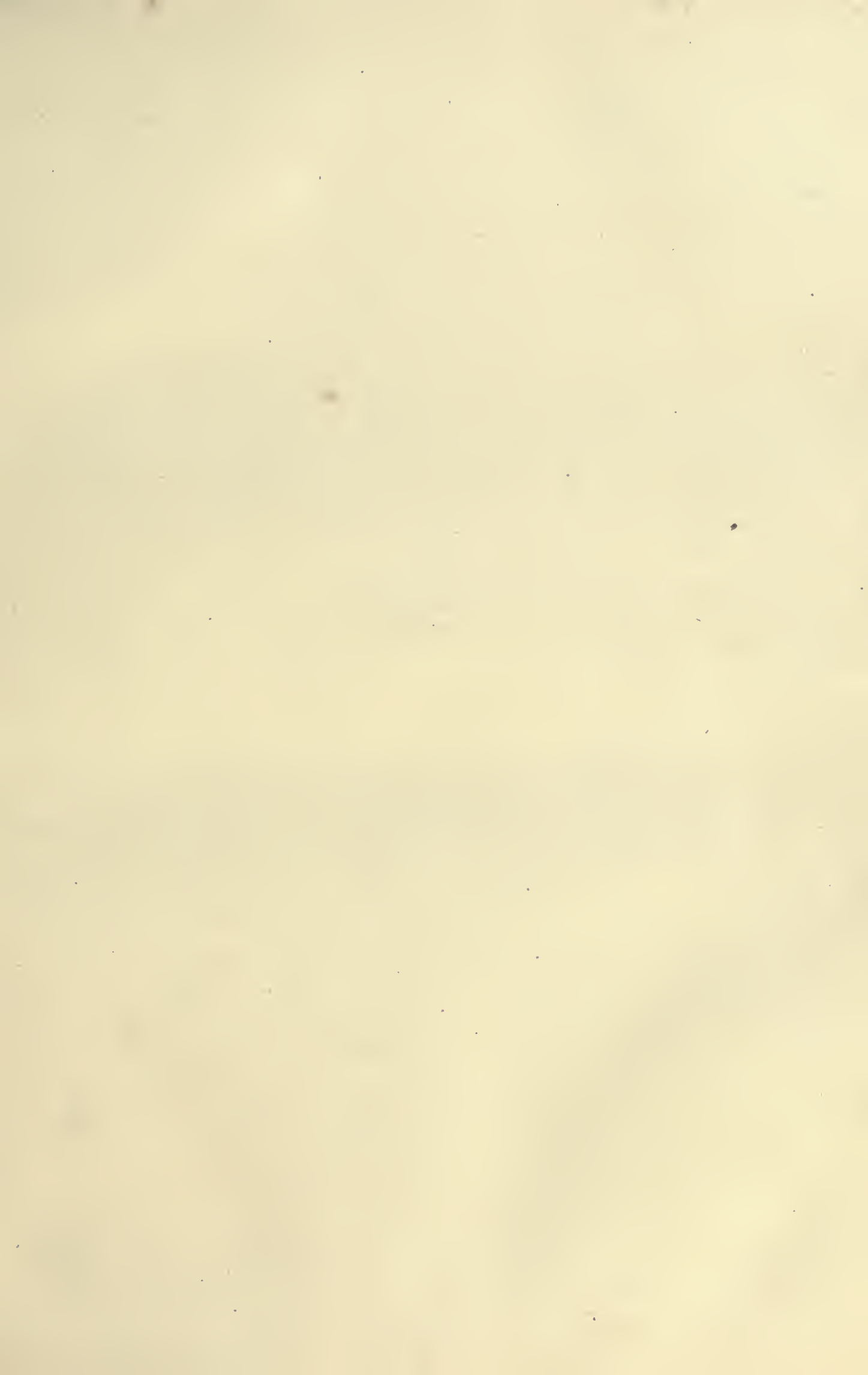
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THE Corporation of the City of London pre-
sented to the BARONESS BURDETT COURTIS a

"resolution" embodying grateful thanks for
the munificent boon of the Columbia Market.

AND ROSKELL. The body of the box is divided
into eight panels, seven being occupied by en-
graved *tableaux* of acts of Mercy. The eighth



It was enclosed in a CASKET of gold, of which
we give an engraving. The task of designing

and executing this very charming work of Art
was confided to the renowned firm of HUNT



and centre panel in front bears the arms and
supporters of her ladyship. Supporting the box



are four angelic figures, emblematic of Prudence,
Justice, Temperance, and Fortitude. The City
arms and supporters form the apex of the lid.

THE INTERNATIONAL EXHIBITION, 1872.

BY GEORGE WALLIS,
KEEPER OF THE ART-COLLECTIONS, SOUTH KENSINGTON MUSEUM.

IT is a legitimate subject for congratulation that, taken as a
whole, the first of the series of Annual International Exhibi-
tions, inaugurated by her Majesty's Commissioners for the Great
Exhibition of 1851, last year, was a success.

Without attracting that absorbing attention, even nationally, and
still less internationally, which characterised the Exhibitions of
1851 and 1862, sufficient interest was manifested in the dis-

play, to attract a much larger number of persons than could
have been reasonably expected, and the returns showed
that 1,142,151 visits were paid to it, viz., 1,040,193 by daily
payment, and 101,958 by season tickets. The largest number
of admissions on any one day was 21,946. This was on
Whit-Monday. The smallest number was on Friday, 18th
August, when only 5,400 were admitted. At the date at which
this essay has to be commenced no official report has been made
by her Majesty's Commissioners of the financial results of the
Exhibition of 1871, but it has been generally assumed that a
surplus of about £30,000 was realised. This is certainly an
auspicious commencement, and it more than justifies the outlay
of funds, of which the Commissioners are the trustees, in the
interests of Industrial displays of this kind for the promotion of

B

Among the Art gems of the present Exhibition are to be found productions from the hand of ANTONIO CORTELAZZO, of Vicenza, now as well known in England for his skill as a metal-worker as he is appreciated among his fellow-workers in his native Italy, by whom he is recognized as *facile*

princeps in their Art. In the mechanical skill with which he inlays metal upon metal, he has rivals; but in the combination of that process with purity of design and artistic fancy in ornament, which distinguishes all his works, he stands unrivalled. There is about them a certain "*chique*" which un-



mistakably marks the productions of Cortelazzo's chisel. The BRACELET, of which we give an engraving, is verily a marvel of work worthy the

best of the *cinque-cento* masters. It consists of three plaques of steel, on which the "Triumph of Galatea," charmingly designed, is represented

in *repoussée* work of the most minute and delicate description. It is the property of Lady Drake, by whom it is exhibited. The "COFFRE"



is in *intarsia* of gold and silver (partly flat, and in other parts in relief) on steel. It is one of the

numerous specimens of Cortelazzo's works which are to be found in the collection of Sir William

Drake, one of the principal English patrons of the artist—whose genius is now fully appreciated.

Science and Art in connection with the manufactures of the United Kingdom.

It is only just to the promoters and managers of these annual gatherings to state that the problem to be solved in their successful administration was a difficult one, and that varied and often conflicting interests, and, certainly, even still more varied and conflicting ideas, had to be reconciled.

The fact that a rigid system of selection was to be enforced, and that all objects proposed to be exhibited were to be submitted to a special Committee, and that such objects were to be sent in at an early date, while in itself right in the abstract, was practically very difficult of attainment, inasmuch as there was danger, and very great danger too, that objects would be seriously deteriorated in appearance by exposure, long before the period of

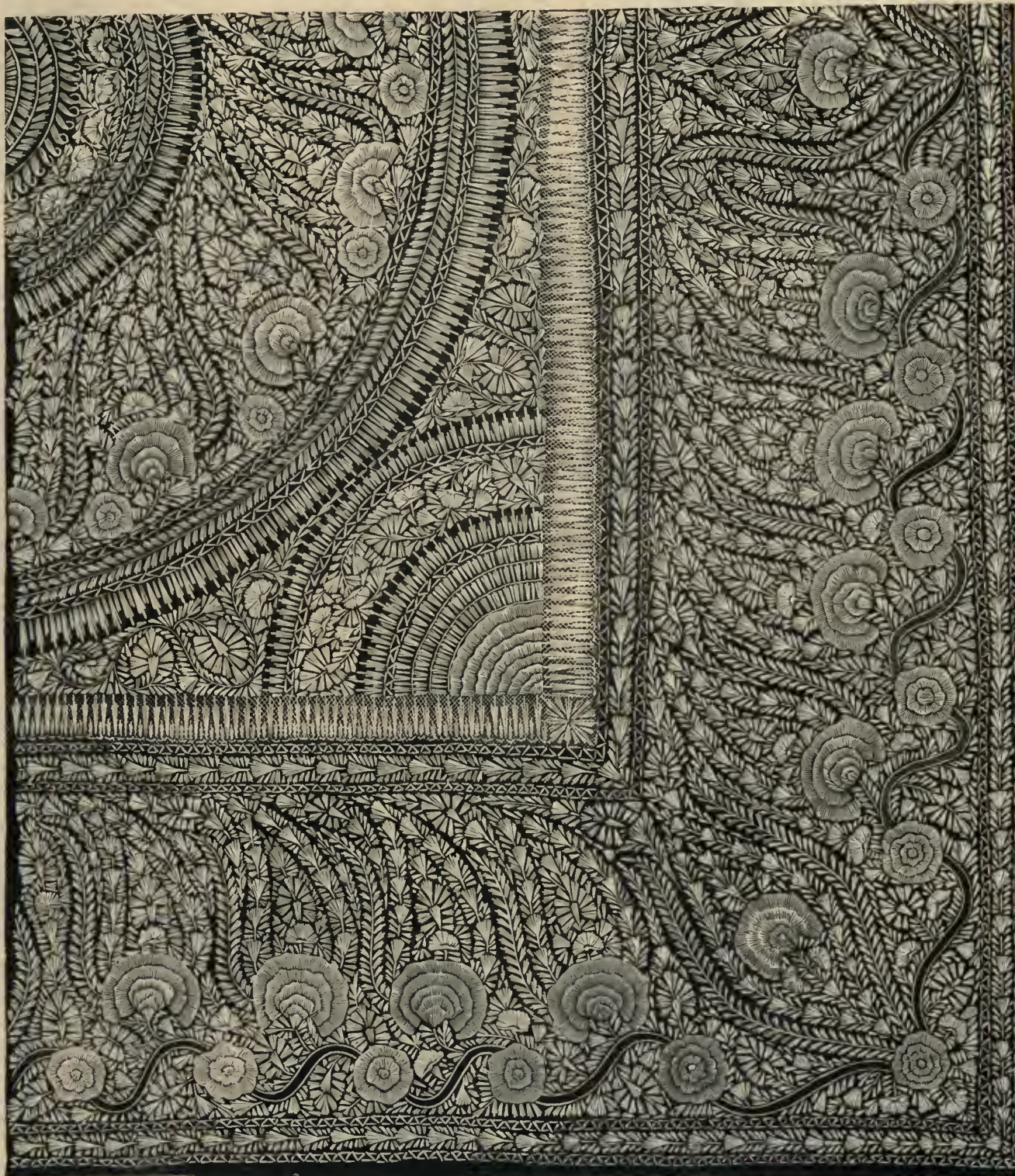
the opening of the Exhibition. As a matter of course there were endless exceptions to this regulation, and the Committees of selection repudiated the responsibility thrown upon them publicly, because privately the decisions they had come to had to be over-ruled; often as a matter of common-sense, and the necessity for recognising second or third-class productions, when those of the first class were not to be obtained; because the producers preferred their own personal convenience, and sustaining their own reputation in their own way, to yielding to the dictum of officials who, they profanely considered, knew very little about the technicalities they were dealing with, and appeared to care still less.

Another great change as compared with former Exhibitions, was the provision of all glass-cases by the Commissioners, and the

Foremost of the boons supplied to the International Exhibition are the works of various

kinds contributed through the India Office. They are powerful aids to all kinds of manufac-

tures, suggesting admirable models, and giving rare lessons in perfection of workmanship. There



have been no productions from any part of the world so fertile of instruction to the artisan

and manufacturer in every branch of Art industry. This engraving is copied from a Delhi SHAWL,

of black net, embroidered with floss silk, the production of MANUCK CHUND, of Delhi.

classification and arrangement of the objects by the officers of the Exhibition, rather than by the exhibitors themselves or their agents. As a matter of course the cost of exhibition was very much lessened to the manufacturer, and greater uniformity of display was secured; but then each exhibitor had to submit to a minute division of his productions according to the exigences of the classification, and a dozen different objects by the same producer might be in as many different places. This interfered greatly with the collective representation of some of the best houses in the kingdom, and except that the official classification broke down at certain points, and the personality of the manufacturers had to be considered rather than the individuality of his productions, the result would

have been a vexatious display of disintegrated atoms, rather than of concrete excellence, even when excellence existed in so marked a degree, that division or separation could not destroy it. Yet the standard might be considerably lowered, through products designed and executed in the same spirit not being grouped together.

In addition to the novel principles of selection and arrangement, a new and, to our mind, most admirable rule was instituted as to the sale of objects.

It must have been clear to the most casual observer of the progress and development of these Exhibitions that, from the first International Exhibition in 1851 to that in Paris in 1867, there had

The singularly beautiful
CHANDELIER that graces

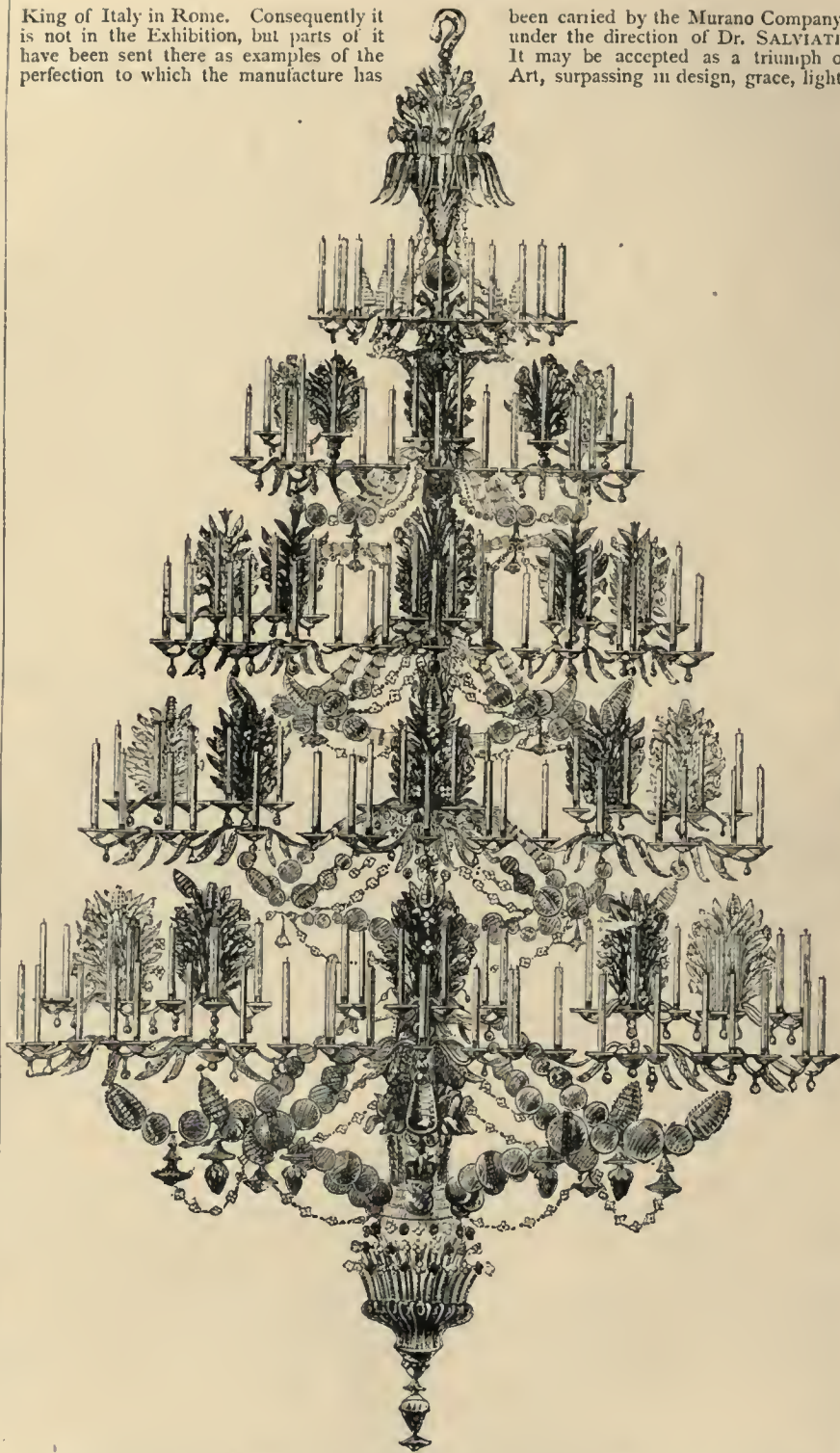


this page is one of the



decorations of the Qui-
rinal—the palace of the

King of Italy in Rome. Consequently it
is not in the Exhibition, but parts of it
have been sent there as examples of the
perfection to which the manufacture has



ness, and workmanship, the best ancient specimens of "Venetian glass." The other objects
on this page are the ordinary products of the manufactory; they are better suited to our
purpose than works of greater refinement and worth. The modern glass of Venice is now
well known and largely appreciated in England, the establishment in St. James's Street having

been carried by the Murano Company,
under the direction of Dr. SALVIATI.
It may be accepted as a triumph of
Art, surpassing in design, grace, light-

been extensively patron-
ised in this country, and



there a thousand varie-



ties of manufactured ar-
ticles may be examined.

been a gradual but inevitable tendency to convert them into
bazaars or fancy fairs. The shop-keeping element in the way of
agencies had been introduced, even in 1862, to such an extent
that the integrity of the display as an Exhibition was seriously
compromised. At Paris in 1867, the defiance of the regulations as to
sales, and the removal of objects, and a new supply of these
objects from day to day, was notorious. "Touting" was as
common as in any bazaar, and it became a positive infliction upon
a visitor who desired to examine an object carefully for the
purpose of obtaining information, unless he intended to buy it.

The regulations for sales in 1871 promised to put an effectual
stop to all this, by rigidly excluding all attendants in connection
with the exhibits; an official agent being appointed who was held

responsible to her Majesty's Commissioners. The excellent rule
was laid down that all purchases should be made through such
agent or his officers, as well as that all orders for similar objects to
those exhibited should be given through him; while no object
whatever was to be delivered until after the final close of the
Exhibition.

In theory this was an effective and dignified position to take;
and carried out as it was throughout the whole of the British
Section, and, indeed, as applied to the majority of Foreign
productions, the result was satisfactory after the agency machinery
got fairly to work. Unhappily there was a good deal of delay
in settling the details necessary to make the agents' services
thoroughly efficient, and while the Exhibition was a novelty, and

This page contains engravings of eight of the JEWELS contributed by Messrs. HOWELL AND JAMES. They are examples of



refined taste, without affectation or pretence. Some of them contain gems of rare value; and all are composed and arranged with judgment



and skill. Moreover, they are admirable as specimens of workmanship; sharp and brilliant in execution, and designed by accom-



plished artists. We convey but a faint idea of their grace and elegance. In such cases, the want of colour is severely felt. We have selected from the "exhibits" of the eminent

firm two Bracelets and two Pendants, the others being Betrothal and Bridal Locketts. Great praise is due to Messrs. Howell and James for



the successful efforts they have made (by securing the assistance of artists of acknowledged eminence and repute) to introduce into the production of their jewellery a higher style of Art-



design than has often been attempted in this country. It will be a sufficient proof of this to mention that the principal designers of this

collection are Sir M. DIGBY WYATT and Messrs. EASTLAKE, LEIGHTON, and DAY. It is fortunate that Messrs. Howell and James have



responded to the demand made on their large resources; for the contributions of British Jewellers to the Exhibition are lamentably few: as



unhappily our report will show. They have aimed at originality, and have attained it: giving prominence to the productions of British



Art-manufacturers, and enabling them to compete with the best producers of the Continent: few of whom, however, as will be seen, compete.

the objects were new to the public, little or nothing could be done with the certainty that an object purchased could be really secured to the buyer.

Probably much of the delay may be set down to the exhibitors themselves not quite understanding what they were to do, and in some instances seeking to place the power to sell in the hands of their usual London agents, which it was perfectly clear could never be permitted, if shop-keeping was to be excluded from the Exhibition.

Unhappily this arrangement was ignored altogether in the case of the exhibits in the French *Annexe*, and a most unfortunate, and indeed unseemly misunderstanding between the authorities and the British exhibitors was the result.

We are not disposed to waste valuable space, or the time of our

readers, by going into the details of this unhappy affair. It was quite clear from the beginning that the arrangements made with the French authorities, and the concessions made to the French exhibitors, would have to be abrogated for the future. The most difficult part of the business arose out of the fact that a considerable sum of money had been expended by the French Commission in the erection of a special annexe, in which they were, as it appeared, to be at liberty to make such rules and regulations in relation to the exhibition and sale of the productions of France as appeared to them to be best calculated to promote the commercial interest of that country, and the individual benefit of those persons which the Commission considered could best represent the various phases of Gallic industry, from year to year.

Unfortunately, even their own regulations were read in a very

We engrave on this page a group of VASES GOODE, for whom they were expressly made

The paintings (*pâte sur pâte*) are by M. Solon,



contributed to the Exhibition by Messrs. at the renowned manufactory of Stoke-upon-

the artist who was for several years the "Chief"



Trent. They are graceful of form, but their merit principally consists in the ornamentation.

at Sèvres, but who is now a resident in England.

wide sense—so wide as to completely override the general regulations of the Commissioners of the Exhibition, as a whole.

It was understood that all objects exhibited in this or any other annexe should be simply illustrative of the special industries of the year; and that, while other objects might be admitted under the head of Fine Art, yet the artistic element should so far predominate that there could be no question as to their right to admission as works of Art. When, however, it was seen that, in addition to Art-bronzes, which were in no way included in the programme of 1871 except as works of Art *per se*, jewellery and other "*objets d'Art de Paris*," as they are called, were displayed and sold from day to day in the manner of a bazaar, there was an end to all confidence on the part of the British exhibitor that any regulations whatever could or would be carried out in those

annexes, whatever might be done in the galleries of the Exhibition proper.

Nor was the matter at all improved either in principle or in dignity, when, in consequence of the strong remonstrances of exhibitors *in posse* or *in esse*, it was proposed to extend the system of sales and daily delivery to all exhibitors who chose to avail themselves of the privilege. For it at once became clear that the authorities of the Exhibition had not the remotest idea of the commercial compacts which exist between the manufacturers, merchants, and retailers of Great Britain; and that by proposing such a course, they were simply attempting to revolutionise the whole commercial system of the country—a task quite as difficult, and possibly fraught with as evil consequences as a revolutionary change in the political system, since the former would have dis-

We give on this page four examples of the metal-work of India, contributed by the India

Museum. The larger two are CUPS—specimens of the brass-tinned work of Moradabad. They

ducer of articles in metal is free to study these



are of exceeding interest, and of singular novelty in manufacture. The tinned surface is chiselled

through to the brass, the effect produced being richer and harder than brass and tin of the



ordinary character. The other two are "Sohare" WATER-BOTTLES, of the well-known Bedere work—a ware manufactured chiefly and in

greatest perfection at Beder, in the Deccan. It resembles niello, and some of it is true niello. It is unnecessary to add that any British pro-



and other productions of the class; they cannot



fail to prove valuable models to any Art-producer.

organised the very means by which thousands of intelligent and enterprising persons obtain their livelihood and maintain their standing in society, not as producers themselves, but as distributors of what the manufacturing populations of the country were engaged in producing.

It is only just and right to state plainly, that we cannot believe for a moment, the effects of the policy sought to be initiated, in order to sustain, in a perfectly honourable manner, the engagements with the French Commission in relation to these annexes, was at all seen or understood by those who proposed so sweeping a measure, as that all exhibitors should be permitted to sell and make daily delivery of goods sold under certain regulations. We do not expect that they understand it now, as their pursuits and

associations are so widely different from those of the manufacturing and commercial classes; but the latter understood it, and having declared, with no uncertain voice, that they would have nothing to do with the Exhibition on such terms, there was an end to the controversy, and the Royal Commissioners in due course announced their decision to abide by the original programme, inasmuch as the French and other foreign authorities had given up their right to effect sales contrary to that programme, either in the galleries of the Exhibition or annexes.

But in addition to the question of sales there arose another difficulty. The exhibitors objected to the constitution of the Committees of selection, composed, as they were, of ladies, noblemen, and gentlemen, who, however high in social position or honourable

This page contains engravings of a large number of the works in stoneware of Messrs. DOULTON & Co., of Lambeth;

of utility, others of ornament, and others for the cabinet; and in many cases they merit the high favour of those who collect pure works of Art. The body is of stoneware, but

and different from another. We have described the process, and all matters that appertain to it, in the ART-JOURNAL. It may be almost



they comprise a great variety of objects—some



each article has passed through the hands of an artist, and been decorated with judgment and taste; there is, consequently, no moulding of the design, each being distinct



noticed as a new art; for though we are in a measure familiar



with productions of the kind—productions of the later part of the last century—Messrs. Doulton

have very largely improved upon predecessors. They have met with much patronage and en-

couragement, and are making great progress. We are glad to know the principal artist is a lady.

in motive, could scarcely be expected to know much of the commercial bearings and industrial necessities connected with the objects submitted to their judgment; and inasmuch as the merits of a large number of products did not always depend upon their simply fulfilling the conditions of a highly-educated taste in the abstract, the exhibitors naturally demanded that persons practically acquainted with the technicalities of the industries to be adjudicated upon should be placed upon these Committees of selection. This was acceded to by the Royal Commissioners, and thus another subject of irritation was got rid of.

It would be mere affectation to ignore the fact that this controversy has had a serious effect upon the prospects of the Exhibition for the current year, since, pending the discussion of the question, manufacturers took no steps towards making suitable preparations

for exhibiting, and the lateness of the date at which the final decision was announced, apart altogether from what many earnest supporters of the Exhibition considered the ungracious terms of the announcement, certainly prevented the execution or the completion of many important contributions.

The present Exhibition, then, is of a limited extent compared with that of 1871. The Royal Albert Hall is not included in the space set apart for arrangement, but we think this an advantage; for whatever the Exhibition of 1871 may have gained in extent by the use of the galleries, theatres, and salons of that enormous building, certainly the loss in everything like unity of purpose, convenience of access, or beauty of effect in arrangement, was very evident in the straggling and disjointed groups which were necessitated by the very formation of the building itself.

We engrave on this page some of the designs for TILES, contributed by Mr. ROBERT MINTON TAYLOR, of Fenton, Stoke-upon-Trent, whose



exhibits in 1871 attracted and merited marked attention as examples of the best style of the art. Those of which we give engravings are

designed by Mr. E. WELBY PUGIN, and Mr.

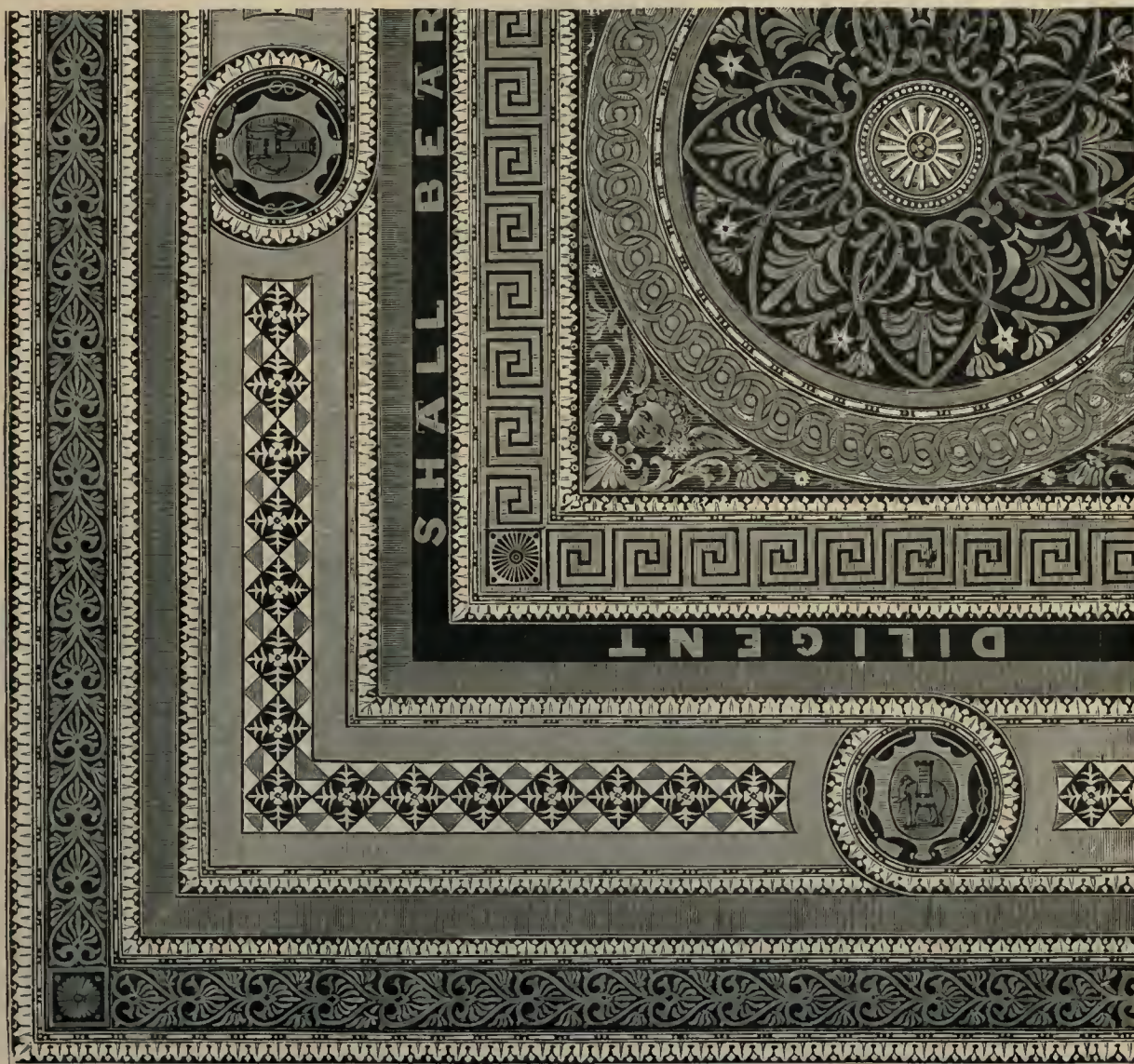


GEORGE EYRE, artists and architects of high re-

pute who have given much thought to such subjects. They are not only designed for ecclesiastical purposes, but for private houses, conserva-



tories, and public structures of all kinds. The specimens that have been exhibited show the perfection to which the art has been carried;



they are brilliant in colour, and conspicuous for harmony of composition; sharp, even, and admirably adjusted in "fitting," and in great variety.

A comparatively small compensation, however, for the haphazard spaces in the great hall is gained by the removal of the Meyrick Collection of Armour from the galleries on the ground-floor of the permanent buildings which bound the southern side of the Royal Horticultural Gardens; and certainly whatever may be lost in the matter of extent is more than compensated for by convenience of access, and the facility with which the important industrial products coming under the head of Class 12 of this year's display—paper, stationery, and printing—can be examined.

The generic divisions of the Exhibition are the same as last year. Division I.—Fine Arts, applied or not applied to works of utility. This includes paintings of all kinds, sculpture, modelling and carving, engraving, and kindred arts. Then come architectural designs and models, and following upon these, high-class works in tapestry and textile fabrics, such as carpets, embroideries, shawls, lace, &c., designs for all kinds of decorative manufacture and reproductions of various ancient works of Art, in various materials, and by various methods.

All this opens a very wide field for the display of high-class

D

G. ALFRED ROGERS, the son and successor of the most renowned



English wood-carver of this century—Mr. W. G. Rogers—exhibits



several examples of great ability, excellent in design, and of rare skill

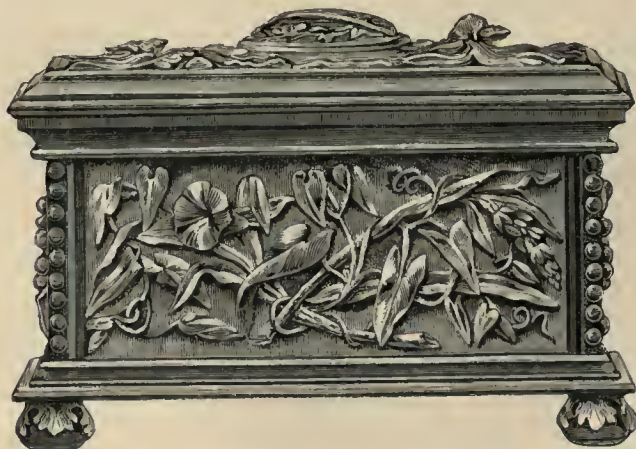


in execution. We engrave some of them: the CASKET is of ebony

and boxwood; the TRYPTICH, of walnut-wood. These are designed



by G. A. Rogers; so is one of the BRACKETS; the Gothic bracket being from a design by W. H. Rogers; and the BOOK-COVER by Miss Rogers, whose travels in Syria and the Holy Land have obtained



merited fame. On one side of this cover is carved a branch of Spina Christi; on the reverse, a Syrian fig-leaf; at the corners are acorns, carved from specimens grown on Abraham's oak, and very admir-



ably carved in the wood of that



tree, and let into the boxwood panel.



works in every department of Industrial Art, apart altogether from the special industries selected as the illustrations of the year in the ordinary course of manufactures.

These are comprised in Division II.; cotton and cotton fabrics being the representative textile industry of 1872. Now, with the exception of the great and important display made by the Manchester manufacturers through their Chamber of Commerce at the International Exhibition at Paris in 1855, the cotton trade of Great Britain has never been illustrated in any of these gatherings. In 1851, whilst there were some exceedingly interesting illustrations of certain phases of this great and important national

industry, from extremely fine examples of spinning to elaborate and beautifully woven twilled fabrics of an exquisite texture and finish, yet, as a whole, the true position of the cotton trade, in its almost innumerable ramifications and phases, was practically unrepresented in its widespread industrial influence on the commerce not only of this country, but of the world at large.

In 1855, however, the Manchester manufacturers took the matter up seriously, and with the determination of making the most of what they felt would be an important opportunity for showing not only the French people, but all continental traders and others who might visit the Exhibition, the real position of the cotton industries

In the Illustrated Catalogue, 1871, we gave four | examples of works in terra-cotta, executed for | the Wedgwood Institute at Burslem by Row-



LAND J. MORRIS; we now give three of the | *bas-reliefs*, representing PAINTING, TURNING, | and FIRING: others of the series illustrate



the various processes of the potter. They are | productions of genius, admirable in design, | drawing, and modelling. The artist has been



a pupil in the School of Art, and his works have | been executed at South Kensington, where he is | one of the "approved good masters" in sculpture.

of Lancashire and its neighbourhood; and, if possible, proving how the continental system of fiscal restrictions on commerce deprived the peoples of the various countries of fabrics which in themselves were necessary to their health and comfort, from the lowest and coarsest sheetings, shirtings, and towellings, to the finest muslins and quiltings. Carried out without regard to cost, every specimen labelled with prices, and the whole so classified and arranged as to at once convert the portion of the Palais de l'Industrie, in which the examples were exhibited, into a huge Manchester warehouse of the highest type, the display was complete. Of course, people spoke of it as nothing else but a warehouse, and the unreflecting regarded it as a big shop in which

pattern goods from Manchester could be studied to the great advantage, no doubt, of commercial men; but beyond that, it was looked upon as a wilderness of calico which no one with æsthetic tastes would think of visiting. This display, however, did its work effectively. It gave our continental neighbours a lesson on the value of common-sense tariffs, at least, and gave also an immense impetus to the French Treaty of Commerce, which has done a good work, whether it be finally renounced or not.

The Manchester Chamber of Commerce, at the invitation of a special deputation from the Royal Commissioners of the Exhibition, again undertake the organization of a suitable display of Manchester cotton fabrics; but the chief illustrations of this

We allot another page to the rare and valuable works contributed by the India Museum. The first is a SCREEN of carved ebony from Madras; the

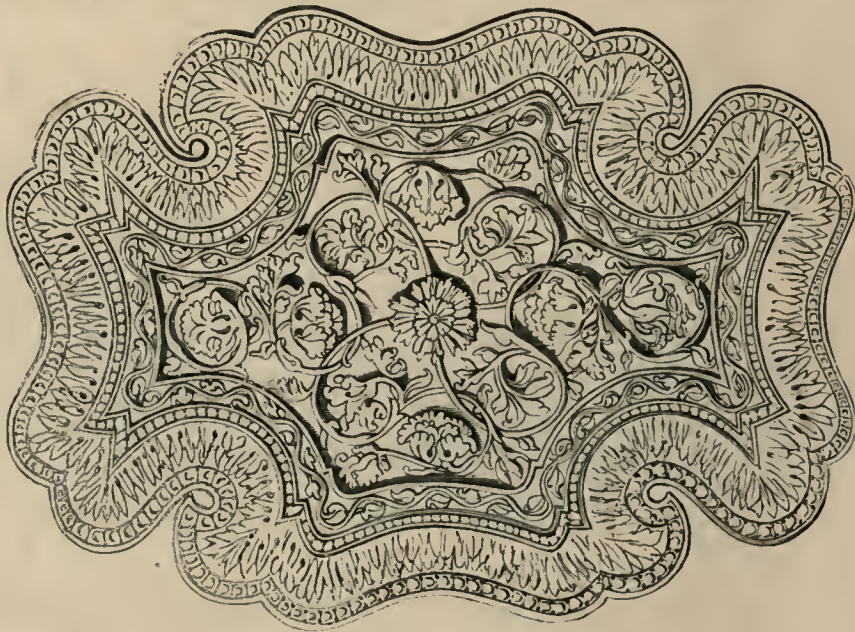


second, also from Madras, a CADDY of ebony, carved; the third, a STEATITE, or soapstone tray, from Agra; the fourth, the top of a BOX, of sandal-wood, bound with Bombay inlaid work. There are

several styles of Bombay carved sandal-wood—viz., of Canara, of Bombay, of Surat, and



Ahmedabad: this is a sample of the Bombay and Surat style. These are the productions of



modern manufactures. Although in a measure based on the modern antique, it is impossible to



exaggerate the value of the collection, brought together at the India Museum for the benefit of the British designer, manufacturer, and artisan.

industry is in the machinery division. In due course we shall endeavour to illustrate the present state of the cotton productions of the north as compared with previous international gatherings.

The next important class in the division of manufactures is that of jewellery; that is, of articles worn as personal ornaments—trinkets, rings, &c.,—made of the precious metals, set with precious stones; as also imitations of these objects, by the various methods of production.

It must be distinctly understood that this class does not include in any sense goldsmith's or silversmith's work, or watches. These will form distinct phases, or classes, of future exhibitions; but, as in the last year's Exhibition, specimens of the goldsmith's or silversmith's art, claiming to be works of Fine Art, are exhibited in Division 1.

The Royal Commissioners, in conjunction with the authorities of the South Kensington Museum, have opened extensive communications with all parts of the world for the purpose of obtaining as complete a display as possible of the jewellery, trinkets, and personal ornaments of all nations, civilised or savage. A very important and highly suggestive collection from India is the result of the efforts of the authorities of the India Museum.

The condition of France, and especially of Paris, militates largely against anything like a representation of what, in ordinary times, we know is produced in that country, not so much for home use as for the wealthy of other countries, who flock to the great centre of fashion. The exquisite products of many of the leading Parisian houses will on this occasion be "conspicuous by their absence." At least, that is our fear at the period at which we write; but the

The "BACILE," or deep dish, here engraved, is the work of ANTONIO CORTELAZZO, of Vicenza, the eminent artist in metal-work, to whose beautiful productions we have in previous

numbers of our Journal referred. The dish was executed for Sir Ivor Guest, Bart., whose family arms are introduced in the centre medallion. The style is pure *cinqe cento*, and the work is

of exquisite delicacy, but less bold in design than some of those specimens which have been previously engraved in the ART-JOURNAL. The material is steel, enriched with arabesque de-



signs chased in silver, and ornaments in gold, by the process of *intarsitura* and *geminatura*—terms often used indiscriminately, but, in fact, signifying two entirely separate processes of

manufacture. "Tarsia," properly speaking, is the insertion of one material (wood, metal, or stone) in another, the ground being cut away and the pattern inserted. "Gemina" is the

overlaying of one metal upon another. Plating is, in fact, *geminatura*. The work we engrave on this page is, in every respect, worthy of the Signor Cortelazzo's high artistic reputation.

facts are too clear to be ignored or passed over, and whatever may be done by other continental jewellers, the Parisian celebrities in this branch of Industrial Art appear likely to be absent.

The Metropolis is not represented as it ought to be, and, indeed, would have been, but for the unhappy differences we have alluded to, and the delay consequent upon a settlement of the questions at issue.

Birmingham, too, is represented by a collective exhibit of the products of a number of manufacturing jewellers, who, placing themselves under the auspices of the Chamber of Commerce, have agreed to sink their individuality in a display which, while it shall exhibit the skill and ingenuity of the great toy-shop, shall in no way interfere with the regular course of trade, as the exhibitors made this a *sine qua non*, if they contributed at all.

In one sense we regret this, as it is always desirable that the enterprise and skill of the producer of really good work should, in his own person, receive the credit due to him. But the unfortunate circumstances respecting sales, to which reference has been already made, rendered the position of the manufacturer, the factor or merchant, and the retailer, so delicate in relation to the future, that it became a necessity of the position to carry matters very much further as respects the non-exposition of the individual manufacturer, than would, under more normal conditions, have been attempted, if thought of.

Possibly some modification may be made in the arrangements which may permit of the identification of the producer with his works. If not, then we must endeavour to make our remarks as intelligible as possible without the names of the manufacturers.

E

This page contains selected examples of productions in TERRA-COTTA, manufactured at the



Works, WATCOMBE, near Torquay, in the fertile



and beautiful shire of Devon. In the ART-



JOURNAL will be found full details concerning the establishment: it is new, but abundant in

rare promise; the clay is of rich colour, and of remarkable "fineness." The works have the



aids of excellent artists and artisans, and, under favour. The productions consist mainly of VASES, FIGURES, BRACKETS, JARDINIÈRES,



the direction of Mr. CHARLES BROCK, they



FLOWER-POTS, and so forth: these are in great variety. Where flowers are introduced, they are



have already made great progress in public specimens of grace and perfection of finish. They must be seen to be appreciated. In the terra-



cotta issues of France and Germany we have seen none so entirely good of this special order.

It would have been preposterous to have left Birmingham out of the programme, since the progress made in the jewellery trade of that town since 1851 is a fact of immense importance. On the occasion of the Great Exhibition of 1851 nothing of this kind was exhibited from Birmingham. In fact, everything done was in imitation of French or other foreign patterns of the most outrageous character in relation to pure design. In the International Exhibition of 1862 a very interesting and most suggestive collective exhibit was made. The names of the producers were placed upon the objects, and the juries awarded prizes and honourable mention to several of the exhibitors. The progress since that date has been such that, if proper care is taken in the selection, Birmingham will hold its own, and something more; and we feel the

necessity for this being done, inasmuch as, with the exception of one jeweller, the Birmingham trade was excluded from the Paris Exhibition of 1867, from the official obstinacy of the French authorities in refusing to allow the English standard of gold to be admitted as jewellery to the exhibition; or, in other words, to allow anything below their own standard to be admitted.

There can be no doubt that the quality of much of the gold used in the manufacture of English jewellery is too low, and it would be well if a higher standard could be fixed, below which the metal should not be recognised as gold at all; but so long as the quality is stamped upon it, the executed work ought to be eligible for admission to any international exhibition within the space assigned to the country from which it comes.

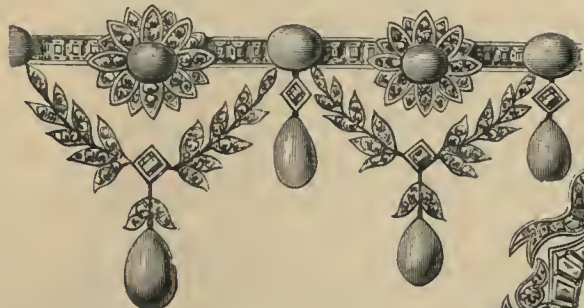
Messrs. HANCOCKS & Co. are, fortunately, somewhat extensive contributors to the Exhibition.

We engrave on this page some of their valuable and very beautiful productions. A NECKLACE,



composed of brilliants and pink pearls, in which the pearls form alternately centres of daisies and

points from which are suspended festoons of brilliants, which in turn have pear-shaped pearls



drooping from their extremities and hanging from their centres. From the front hangs a pendant,

also composed of brilliants and pink pearls, one of which, in the centre, is of rare size and marvel-



lous colour. A NECKLACE of brilliants, rubies, and black pearls, attached to which are three pendants, with black *bouton* pearl centres. From each of the pendants hang pear-shaped drops of deep black hue and of perfect shape.

A BRACELET and EAR-RINGS to match. In all these productions the beauty of the design and excellence of workmanship are much enhanced by the marvellous care with which the stones and pearls have been matched in shape, size, and colour.

Messrs. T. and J. Bragg, of Birmingham, have, at the special desire of her Majesty's Commissioners, arranged to illustrate certain processes in the manufacture of jewellery, which cannot fail to be interesting to many persons altogether unacquainted with the technicalities of this branch of Industrial Art.

Musical instruments of all kinds, and acoustic apparatus and experiments, form two of the classes coming under the head of manufactures. This portion of the Exhibition is of a highly interesting character, and presents many features which will require detailed attention.

The important class in which paper, stationery, and printing are comprised, consisting as it does of so much that is at once scien-

tific and artistic, will involve a large amount of careful consideration in its various phases. Within the range of this class are many important industries, and their illustration in operation, which promises to be upon a very satisfactory scale, cannot fail to be highly interesting and instructive to the public generally, and, we believe, will be a most attractive feature in the Exhibition.

The progress which has been made of late years in the various methods of illustrating books and in the modes of printing, especially in colours, is something so remarkable, that this Exhibition, if the various inventors of their processes, and the producers of illustrated books and prints, do themselves justice in any adequate

We engrave several of the works produced at the Irish Porcelain Manufactory of Belleek, in the county of Fermanagh. The proprietors, Messrs. D. McBIRNEY and R. W. ARMSTRONG, have greatly benefited their country, and, under the direc-

tion of the latter, its productions hold prominent places beside the best

of the English factories. We have given full details concerning the establishment in the *Art-Journal*; as our specimens show, it produces a very large variety of ornamental works: but not of these only: its products for general use—such as tea,



toilet, and dinner-ware—are of high merit in design, in execution, and especially in material. It would be difficult to exaggerate the importance

of this establishment to Ireland; it gives large

employment to native talent, calls into action the dormant genius of its artists, and introduces a class of "skilled workmen" rarely found in that



country. Its natural wealth has thus been turned to good account; they will be true patriots by whom the Works at Belleek are supported.

degree, cannot fail to be a landmark for the future in relation to everything connected with the art of printing.

Then the varied and great improvements in book-binding must be taken into account. A complete revolution in the character of the designs employed for this purpose, as well as in the materials used for making the bindings of books, has taken place within a very short period, and we trust to be able to point out how thoroughly these changes and improvements have been illustrated on this occasion.

The fact that no great and striking feature similar to that of the marvellous collection of British pottery in 1871 characterises this exhibition, will be largely felt by the more intelligent and thoughtful visitor. From the very great difference in the nature of the two industries, the jewellery could by no possible means take the

place, so far as general effect is concerned, of the ceramic class of last year, so that the eastern galleries in which the jewellery is placed, in connection with the musical instruments, presents a very different appearance as regards decorative effect to that produced by the varied hues and character of the pottery and porcelain.

In the class for scientific inventions we see unmistakable evidence of the influence of recent war on the Continent. It is remarkable to what extent human ingenuity in the construction of engines of war and destruction, as well as of means of defence, has been developed since the period of the Crimean War; indeed, the number of patents taken out in the various countries of Europe and in the United States is something almost beyond belief. The present exhibition, therefore, simply reflects the public

The renowned firm of JACKSON AND GRAHAM contribute several excellent examples of cabinet-

work : in all cases they evidence pure taste and sound Art-knowledge, as well as graceful and

substantial workmanship. We engrave on this page the TOP OF A TABLE—very charming in



design—the production of one of the artists of the house. The style is Etruscan : it is made of olive-wood, inlaid with black and green ebony.

It is an extremely fine work, in which the difficulty of inlaying one light-coloured wood with another has been very successfully overcome.

The top is supported by a centre pillar and four smaller pillars, square in form, and resting on claws ; the whole are inlaid to match the top.

interest in inventions of this class, in the shape of illustrations of recent improvements in the manufacture of steel for the production of cannon, as also of new mechanical arrangements in the construction of those engines of war.

As cotton and its manufactures stand first on the official list of the industrial classes, we shall commence our detailed examination of the various exhibits and groups of specialities within that important and varied section of our national products.

COTTON MANUFACTURES.

The programme of her Majesty's Commissioners in relation to the cotton trade was at the outset a very comprehensive one, and for the purpose of influencing its exposition a strong and powerful deputation, representing that body, visited Manchester in the

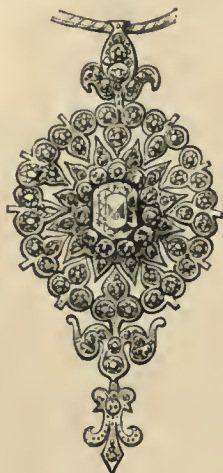
autumn of last year. The result has not been at all commensurate with this well-meant effort, for it is impossible for any one who really knows anything of the great staple trade of Lancashire and other portions of the North of England, not to mention Glasgow and certain other localities in Scotland, to come to any other conclusion than that the display of cotton products is totally inadequate to convey any true idea of the extent, nationally, of the important and varied sections of the cotton manufacture of Great Britain. Internationally the matter is still worse, since there are very few examples contributed by any foreign country.

The superficial observer, the lounge, or mere sight-seer, will not regret this, because such can take but little real interest in any industry, which does not cater to a love of novelty or sensationalism. To the thoughtful student of industrial progress the

Among the most successful of competitive jewellers are Messrs. T. and J. BRAGG, of Birmingham,



ham, of whose productions we engrave several. A few years ago the great capital of hardware



obtained renown for quantity and not for quality, manufacturing by millions for the millions, and

paying little or no attention to refined Art either in design or execution. Of late, however, the



system has been changed; and although jewels



are made at Birmingham in absolute masses, some of the producers there compete, and suc-

cessfully, with the best makers of the world. Foremost among them is the firm here represented, whose works will bear comparison with



those of London and of any country. They have achieved rank as jewellers by the employment of accomplished artists, skilful and experienced



workmen, by continual study to achieve excellence, and by the experience that goes so far to attain success. On this page the centre



designs for an Egyptian *suite* are by Mr. W. LANGLEY, a young student of the Birmingham School of Art; the others are designed by Mr. J. W. TONKS, the artist of the establishment. We have not space for description: but it is not needed.

failure to place an adequate representation of the current productions in cotton before the visitors to this exhibition who desire to learn the lessons it is intended to teach, will be a matter of sincere regret.

Such contributions, however, as have been got together form a very pretty museum-like display; since while there is little of that repetition which naturally comes of sharp competition in the matter of quality and perfection of manufacture, a certain consecutive arrangement has been followed, which but for the gaps that occur here and there, would give a fair illustration of the leading uses, in manufacture, to which cotton can be applied, from the finest yarn, spun for the production of lace and muslins to a cotton cable, and in the form of woven tissue from the muslin itself to the stoutest sail-cloth which ever gladdened the heart of

a yachtsman. These international exhibitions, however, are essentially competitive as well as illustrative, and thence the necessity for emulation among producers, and a fair comparison of methods, qualities, improvements in technicalities, and economy of production, as also other matters which come within the range of every-day experience in trade and commerce.

The contributions of cotton goods are arranged in the galleries extending over the arcades which unite the east and west sides of the Royal Horticultural Gardens with the Great Conservatory at the northern end, and facilitate access to the Royal Albert Hall from the picture-galleries, British and foreign.

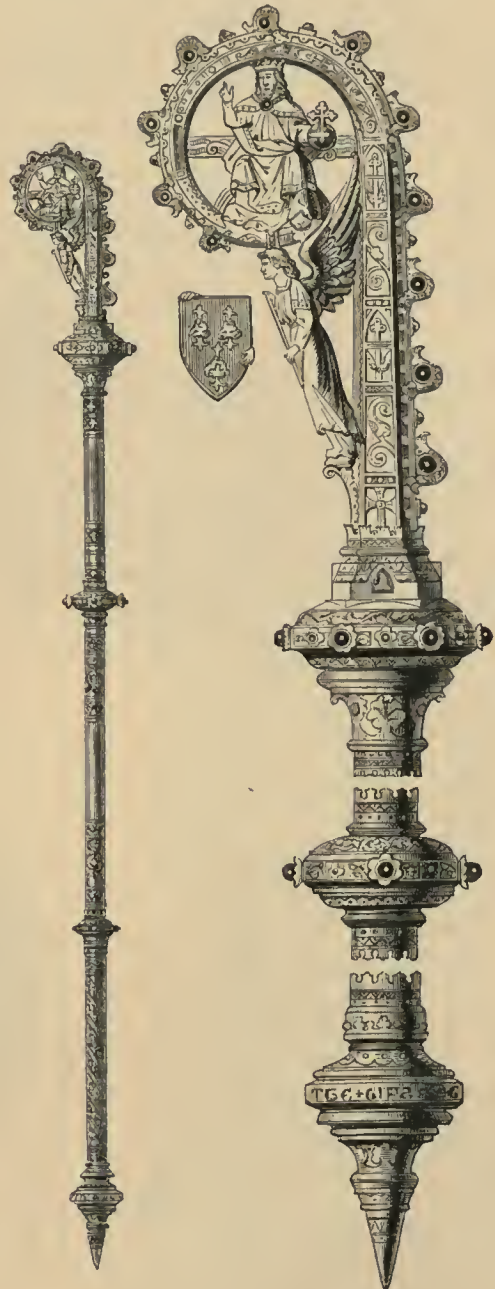
One feature of the Exhibition, if successfully carried out, will be of great interest. A conservatory has been erected in the outside gardens on the west of the Exhibition-galleries in which

Messrs. COX AND SONS are large contributors, not only of Church furniture, but of furniture for ordinary houses; in all cases their productions are based on sound taste and matured knowledge, and they are aided by artists of great ability and established fame. We engrave on this page a WINDOW intended for the Baptistery of St. Lawrence Jewry, London. The subjects illustrated are

was presented by the clergy and laity of the diocese of Hereford to their bishop. It is carved out of a piece of oak which recently formed part of one of the ancient pillars of the bishop's residence at Hereford, which is well known to archæologists as being one of the most remarkable twelfth-century build-



the baptism of our Lord, and the passage of the Israelites through the Red Sea. It is to be erected by public subscription in memory of Mr. Back, a gentleman who devoted himself largely to Church work, and who originated the very successful daily services that were held in this church during the period of the Ecumenical Council at Lambeth a few years since. The PASTORAL STAFF



ings now remaining in England. This costly and very beautiful work has been already fully described in the ART-JOURNAL; and we have had frequent opportunities of showing the skill and judgment by which this extensive establishment is conducted. Messrs. Cox well sustain their reputation as Art-manufacturers.

the machinery is placed, on the site where the wool-bearing animals were housed in 1871. In this conservatory a choice variety of cotton plants have been placed, which it is expected, all conditions being favourable, may be opened about the first week in June, when a most interesting horticultural display may be expected; for the plants will then be in blossom, unless checked by cold draughts of air in the meantime, which is a good and sufficient reason for not opening the conservatory at an earlier date.

Illustrations of the numerous varieties of cotton-pods ready for picking are exhibited at the north end of the machinery-gallery, and in immediate connection with "gins" used for separating the cotton from the seed and the refuse. These gins have greatly increased in variety and efficiency of late years, and some of those

exhibited are the most effective machines of their class. In due course we shall allude to the machinery of the Exhibition as a whole, and therefore now proceed to discuss the details of the cotton manufacture as shown in the galleries already alluded to.

In yarns there are some fair examples with special illustration of processes. Each exhibitor of yarns has given a more or less effective illustration of the development of the yarn from the raw cotton; showing, in most instances, the cotton in various stages of preparation, and in some several varieties of cotton, such as "Sea-island," "Egyptian," "Surat," and varieties of American cotton as "middling Orleans," &c. Examples of cotton as taken from the bale are followed by examples of "opened," "lap," "card-drawing frame," and "slubbing." Then come specimens of yarn and crochet cotton, with a final illustration, as in the

M. EMILE PHILIPPE, of Paris (who has now an establishment in London), contributes largely to the Exhibition—as he did in 1871—works of the very highest merit as examples of Art and

Art-manufacture. We give on this page engravings of two of his productions: the first is a silver COFFEE-POT, engraved and embossed in a style of Oriental ornament, almost identical

with Persian models. It forms part of a set. The other object is a BOTTLE, also in the Persian style; its main substance is carved jade, richly inlaid with emeralds and rubies, and



mounted in enamelled gold. The collection of M. Philippe is one of the main attractions of the Exhibition; one of the few assemblages of the Art-work of Paris, that sustains the old repute of

the great capital of France; there are many beautiful productions, yet they are not costly; some, as we have shown, are of silver inlaid, others are of the cheaper metal, deriving their

value from the hand and mind of genius—common things made "rich and rare" by the influence of Art. It is fortunate for the French "Annexe" that they have the aid of this accomplished artist.

series exhibited by Messrs. Thomas Ogden & Co., Wrinelth Iron Work Mill, Oldham, of a cotton cable. Mr. Hugh Mason, Oxford Mill, Ashton-under-Lyme, exhibits a very practical and instructive series of specimens of American and Egyptian cotton, fresh from the bale, then scutched, carded, combed and doubled, together with slubbing, intermediate, and roving-frame bobbins. Mr. Mason's specimens of yarn vary in numbers from 14's for hosiery to 100's doubled, and are good practical examples of this class of yarns. Sir Elkanah Armitage and Sons, Mosely Street, Manchester, contribute specimens of middling Orleans cotton, spun into 24's twist, as also examples of Dhollerah cotton spun into 10's twist, in gradations from the raw cotton, then willowed, carded, in slubbing, in roving, and finally in yarn. This firm also exhibits sixty-six varieties of dyed, printed, doubled, and polished

twist of good colour and finish. Messrs. Ashworth Brothers, of Manchester, show examples of Sea Island, Egyptian, Tahiti, and Figi cotton in the raw state, with illustrations of the opening and cleaning, and so through the various stages to mule yarn drawn and twisted. They also illustrate a great improvement in the manufacture of "cards," by showing examples of their patent flattened wire and pin-pointed cards for covering cotton and woollen carding engines. The advantage of these over the round wire cards is very great. They have finer points, are more durable, there is less strain on the card, and greater space and cleaning power, with a similar number of points. They are more easily "stripped" out, while they do not require one-tenth the grinding of round wire-cards, as, in addition to the "stripping," the cards are brushed out instead of requiring frequent grindings.

We engrave on this page three of the jewels presented to her Royal Highness the Princess of Wales, on the occasion of her happy marriage. A case contains several examples of great intrinsic value and of rare excellence as works of high Art. The first is a BADGE, or STOMACHER,



the gift of South Wales, composed of diamonds, emeralds, and pearls, the ground being dark blue enamel; the trefoil, the oak, the wheat, the mistletoe, Welsh emblems of the seasons, and the leek, form prominent parts of the composition;—a BOUQUET-HOLDER, set in precious stones, given by the Maharajah Duleep Sing; it is of carved crystal, enriched

The most important examples of fine spinning are contributed by the firm of Messrs. Thomas Houldsworth & Co., of Manchester and Stockport. The reputation of this house for the fineness and perfection of its yarns, generally used for lace-making, is world-wide in its character, and its efforts culminated at the great Exhibition of 1851, when the then principal of the firm, the late Mr. Henry Houldsworth, exhibited examples of fine yarns in friendly competition with Mr., now Sir Thomas Bazley, Bart., M.P. In fact, both manufacturers spun and exhibited yarn so fine, that it could not really be woven, and so far was practically useless, except to show the perfection and mathematical accuracy to which they had brought their machinery for fine spinning.

The highest practical numbers shown in 1851 were 600's, and these were produced by Mr. Houldsworth and Mr. Bazley of

with gems;—and the CENTRE-DROP of a NECKLACE, presented by the



Rajah of Kuppootulla: it is of Indian make, and exquisitely wrought;



diamond clusters and emerald drops add to the value it derives from Art.

Manchester, and Mr. Mallet of Lille. Mr. Bazley's yarn was manufactured into 9-cord sewing thread, the finest ever made. Mr. Houldsworth's and Mr. Mallet's yarns were made up as net and muslin. Yet this yarn was excelled by that spun by the deft fingers of Hindoo women, and actually woven into muslin, the "woven wind" of Dacca, by Hindoo maids, and shown in the same exhibition. These Dacca muslin yarns were proved by Mr. Henry Houldsworth himself to be finer than even his 700's exhibited in hank and in bobbin.

On the present occasion the numbers exhibited are all of an eminently practical character, and range from 100's to 300's, single and doubled. The single yarn of 300's give 252,000 yards, or about 143 miles to a pound of cotton yarn. The "doubled" of the same number for lace-making gives 126,000 yards, or about

The work of which—in this and the succeeding page—we give engravings, will be regarded as one of the greatest Art-productions of the century. It has been fully described in the ART-JOURNAL: we have here no space for

details. Our prints are necessarily imperfect, giving, indeed, only parts of the whole. It is

the latest effort of the accomplished artist, MOREL LADEUIL, designed and executed for Messrs. ELKINGTON & Co. It is called "THE HELICON VASE:"—"a vase in the Renaissance style stands upon a long plateau; upon one



side are represented four, and upon the other five of the Celestial Nine: each Muse holding her appropriate insignia. The handles of the vase carry escutcheons, one bearing the names of four illustrious poets, viz., Homer, Shakspeare, Molière, and Byron; the other those

of celebrated musical composers, viz., Handel, Beethoven, Haydn, and Mozart. The summit of the vase bears two Genii gracefully grouped, one holding Apollo's lyre the other testing the harmonic strain. At either side of the vase, seated in recumbent attitudes,

are placed draped female figures, who represent Music and Poetry. The whole composition is capable of easy translation, by referring to the series of bas-reliefs which are placed continuously round the outer border of the plateau, illustrative of epic or heroic poem, tragedy,

73 miles to the pound of yarn; yet, as we have already stated, this is a considerable thread when compared in thickness with the yarn spun by the native women of India. Exhibitions, which bring out these facts, and practically illustrate them, are of more value than the *dilettanti* shows which some people regard as the perfection of such undertakings, but which really tend to bring them into disrepute, if not into contempt.

The few examples of foreign yarns require no mention here; the best are from Sweden, exhibited by the Roselund Spinning Company, Gottenburg, and consist of candle-wick and hosiery yarns, and yarns for fishing-tackle. Cotton fishing-nets are shown by Messrs. J. and W. Stuart, of Musselburg, and Messrs. R. and N. Lockhart, of Kirkcaldy, and consist of excellent specimens of seine, mackerel, herring, and sprat nets; and prove how thoroughly

cotton has practically supplanted flax and hemp in this manufacture.

In sewing and crochet cottons there are a few excellent series contributed by old established firms, but there is nothing calling for special notice. It is, therefore, sufficient to know that English cotton threads, for all purposes, still stand unrivalled, alike in excellence of manufacture, beauty of dye, purity, and finish; and that so important and useful an industry still remains in the hands of such eminent firms as Messrs. Edmund Ashworth and Sons, Egerton Mills, Bolton; Messrs. James Brook and Brothers, Meltham Mills, Huddersfield; Messrs. James Carlisle, Sons, and Co., Paisley, and others.

Cotton shirtings and sheetings, grey domestic calicoes, long cloths, &c., are illustrated by the production of two or three firms,

comedy, ode, elegy, satire, sacred, military, dramatic, bacchic, dance,



and pastoral music. Between the reliefs in the centre of the plateau,



but immediately under the vase, are two oval bas-reliefs; Pegasus



occupying one, and bearing an appropriate Genius typifying inspiration;



the other, a winged and rapidly-flying griffin, carrying the Genius of imagination." This tame description of the facts of this admirable

work gives but a limited notion of the felicity of the composition, and



none of the exquisite finish of all the parts. Neither will our illustrations



accord to it anything like justice, although we engrave the work nearly



as a whole, and several of its more prominent groups. We can, however,



convey some idea of its grace and beauty, the perfect harmony of the whole design, and the rare artistic skill with which it is carried out.

which are simply sufficient to show the nature of this class of products, but nothing more. Possibly it was not desired to show in any way, the extent of this great staple manufacture of Lancashire and the North.

As evidence of the application of taste in design to cotton fabrics, we may quote a very pretty contribution of printed cotton-drill satins, serges, and printed satin brocades, with examples of grey satin, grey silesia, twill and grey percaline, exhibited by Messrs. Hall and Udall, Manchester; as also some beautifully finished Italian cloths of excellent dye, contributed by Berry, Sons and Co., of that city. There is evidence of a refined taste in these productions, which speaks well for the capabilities of fine cotton cloths as decorative fabrics, when in the hands of manufacturers who care to advance from the beaten track of an every-day mediocrity.

Messrs. Hall and Udall also contribute some excellent examples of cotton velvets, cords, and velveteens, of rich and firm pile, good dye and finish.

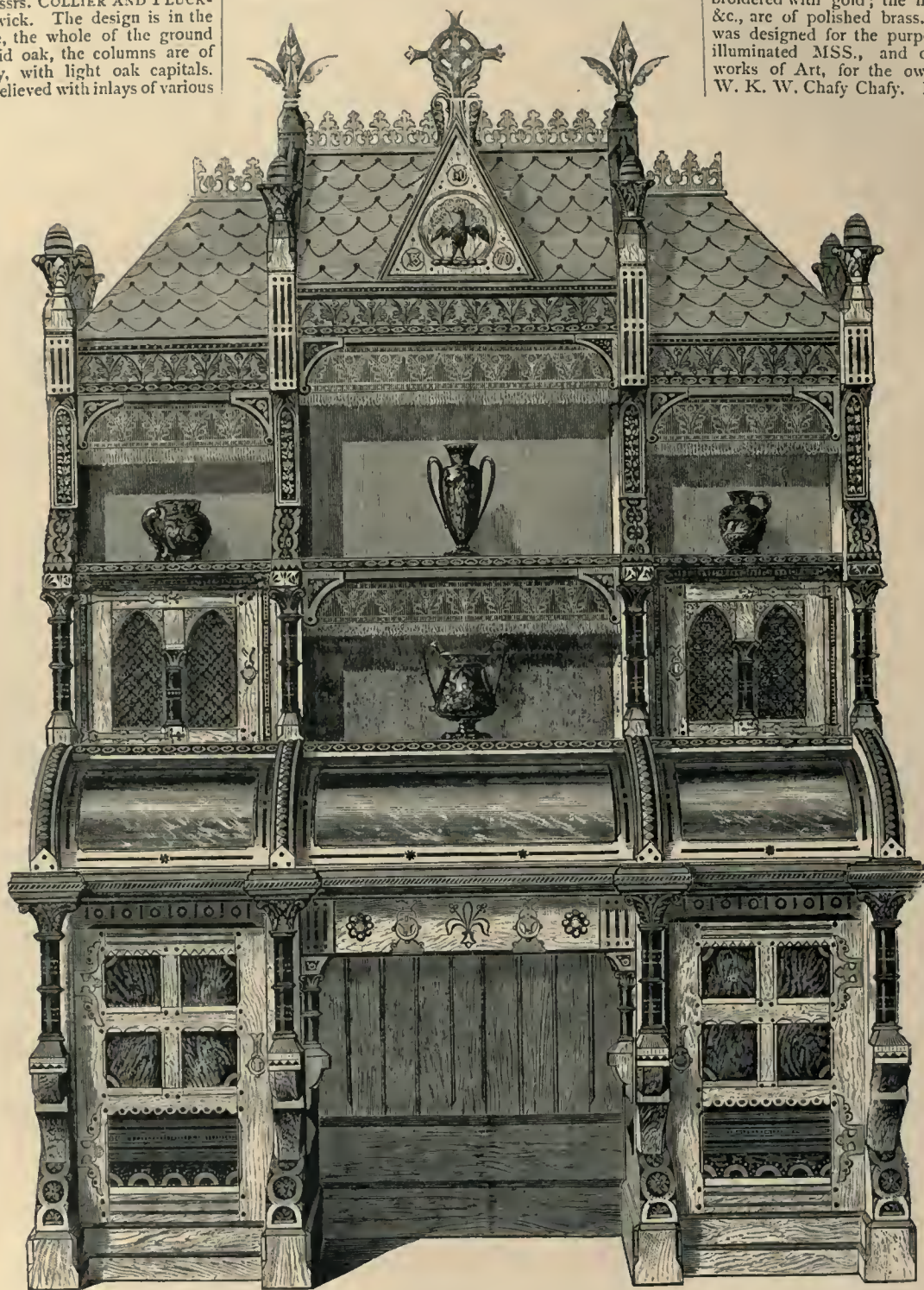
Some examples of fancy cotton shirtings exhibited by Messrs. Boughey, Bruggess, and Co., are worth close examination as good specimens of their class.

The cotton velvets shown by M. Louis Behrens and Messrs. W. and C. Kesselmeyer, of Manchester, are varied in tint, excellent in colour, and rich in pile and the general effect. Both firms make a fair display of their current productions of this class of fabric, which seems to have been extending in use of late years, probably from a decided improvement in the finish and appearance of pile, which approximates more nearly to silk than could have been expected. Thanks to modern science, alike in mechanics and

We engrave on this page a CABINET exhibited by Messrs. COLLIER AND PLUCKNETT, of Warwick. The design is in the mediæval style, the whole of the ground work is in solid oak, the columns are of polished ebony, with light oak capitals. The surface is relieved with inlays of various

woods, and of carvings in the solid. The shelves are

edged with a border of purple velvet, embroidered with gold; the hinges, handles, &c., are of polished brass. The cabinet was designed for the purpose of holding illuminated MSS., and other valuable works of Art, for the owner, the Rev. W. K. W. Chafy Chafy. Messrs. Collier



and Plucknett, of Warwick, are the successors of Messrs. Cookes, who established a high re-

pute among provincial makers. The cabinet is designed by Mr. J. PLUCKNETT. It is a work of

great merit, both in design and execution, and highly creditable to the excellent manufacturers.

chemistry, the back of the fabric is finer and the pile richer than could have been achieved some years ago.

Mr. John Moore exhibits cotton-velvet ribbons of good make; some of the fancy specimens being well designed, and are both simple and effective; others, however, are a little over-elaborated for the purposes of a durable edging, or even to be quite satisfactory when applied to the surface of another fabric.

In cotton-quiltings there is a very fair display as a whole, and certainly Manchester shows no falling off in the quality and excellence of the manufacture of these useful and often elegant fabrics of ordinary domestic use.

Messrs. Jabez Johnson and Fildes, of Manchester, exhibit toilet-quiltings in considerable variety of design. The coloured

examples, pink and white, and blue and white, are a little too much in the old style, being ultra-naturalesque in the details of the design. The borders are generally the best, being broadly and effectively treated. The design in these fabrics will take their true position when once it is clearly understood that geometric patterns, with suitable conventional details, are best adapted to the production of the desired effects, and the exigencies of the mechanical method of production. This is seen in the smaller examples, which are generally very elegant and effective. Some of the printed specimens, too, are in admirable taste, and of clear and brilliant colour, well harmonised.

Messrs. Jabez Johnson and Fildes also exhibit some boldly executed rough Alhambra quiltings, suitable for bed-coverings. These

We engrave on this page nine of the JEWELS

design and execution, with some claim to novelty

depending entirely on the grace and skill with



exhibited by Mr. RICHARD A. GREEN. They



are very varied, and of considerable merit in



of invention; consisting of the usual objects of the class—Bracelets, Brooches, Ear-rings, Pendants, Lockets, and so forth. Most of them contain jewels of value; others are of plain gold,



which they are designed; while others are set-



tings to the smaller gems of Wedgwood. The



"speciality" of Mr. Green is to produce works | within the cost of twenty pounds: his case at | the Exhibition, however, holds some which exceed



that amount. They are, for the most part, ex- | cellent examples of Art, manifesting sound judg- | ment, matured knowledge, and very pure taste.

are good of their kind, but the patterns should have been kept to the style of ornamentation implied by the name, instead of being woven monstrosities in the form of groups of figures, with cannon and war engines as accessories.

The method of manufacture shows the perfection of weaving and great excellence of texture in this class of goods. But this is one of many instances in which an immense amount of trouble has been taken to produce a bad result, when a really good and effective one would have been achieved at less than half the cost, and a tenth of the trouble. In short, the skill in weaving is thrown away upon that which should never be attempted, either in the material, by the mode of manufacture, or for the use to which the fabric, when manufactured, is intended to be put.

Messrs. Barlow and Jones, Manchester, sustain their reputation

as manufacturers of quiltings by the specimens they contribute. These are generally of a refined character in execution, with considerable boldness in design. The white quiltings are very effective in treatment. One toilet-quilt, with border and centre, the latter having floral angles, with a geometric arrangement in the central portion, is a bold and effective example, showing the true method of treating quilted effects in the loom, as it fully suggests the embossed results of a good piece of needlework. The quantities are well arranged, and the ties bind firmly, conveying the idea of stitching without suggesting its insecurity.

Quilted designs to be successful, technically and artistically, involve a serious amount of careful study, and a very exceptional experience in their manufacture, hence really good designs are the exception rather than the rule.

H

Mr. HENRY BOURNE, of Birmingham, exhibits several of his electro copies of famous works, and some that are original productions. The former from judiciously selected models, ancient and modern. Some will be recognised



as favourites that time has rendered more, and not less, valuable—that have been reproduced in every country of the world. These electro copies are brought within the reach of all Art-lovers ; their cost is very small, while they are quite as sharp and true as they could have been if pro-



duced in either of the precious metals. In the two groups that grace this page are engraved several of Mr. Bourne's issues, yet by no means all of them ; they are very varied, Vases, Jewel-cases, Candlesticks, Biscuit-boxes, Beakers, Claret-jugs, Tankards, &c., and all of great merit, either as useful or ornamental objects to grace apartments in which a limited expenditure must govern taste and desire of acquisition.

The coloured effects in Messrs. Barlow and Jones's examples are very delicate and elegant. Occasionally there is a thinness of effect which a little bolder treatment would have remedied.

The white damasks exhibited by this firm are also very elegant in design, the treatment being essentially damask-like in character, with little or no tendency to over-elaboration in detail ; an excellent quality, which if thoroughly understood, would save both time and money, and also result in really better effects than can ever be obtained by over-refinement in "drafting" for the loom, to which modern damask weavers are so prone. Some of the printed examples too are very pretty and in excellent taste.

The honeycomb toilet quilts of Messrs. Ireland and Wichart, Kirkaldy, are of good design, and well adapted to the method of manufacture and the material. They are essentially geometric in

treatment, and the name of the designer, John Glassford, and of the weaver, A. Anderson, has been given by the producer : an example which might be beneficially followed more frequently than it is.

Messrs. J. and R. Pritchard, of Glasgow, exhibit largely and in great variety, but linen goods are also shown with the cotton fabrics. A linen bed-set, for instance, is admirable in execution, and very creditable in design, but in reality is quite out of place in an exhibit, professedly, of cotton goods. The sewed cottons and linens, the latter embroidered in sets of cuffs, collars, etc., are generally pretty in design. It is very satisfactory to see a revival of this interesting industry, which some twenty years ago formed so important an element of the home employment of the women peasantry of Scotland, and the north of Ireland.

Messrs. HANCOCKS & Co. are not only important and valuable contributors of jewels, some of which we have engraved; they exhibit several examples of plate of a high order of Art; of these we engrave two on this page. The SHAKSPEARE VASE is designed and modelled by Signor R. MONTI, and represents the poet seated on its summit inscribing on his tablets



the works illustrated underneath. At the sides are figures of Comedy and Tragedy. At the base are four figures of Hamlet, Lear, Ophelia, and Lady Macbeth. The accessory ornamentation is Elizabethan in character. The ROYAL ENGINEER TAZZA, presented by the Engineers of the Indian Service to the Royal Engineers, is designed and modelled by H. H. ARMSTEAD. At the base are seated figures of Britannia

and India, having between them shields bearing the Royal and India Company's arms. Around the body of the tazza—

which is surmounted by a figure of Victory—are medallion portraits of the principal distinguished Indian Engineer Genc-



als, entwined with laurel wreaths and supported by a figure representing Fame. On the base are two bas-reliefs, depicting respectively the storm-

ing of Seringapatam and Delhi. The ornament, which is oriental in character, is composed of lotus plants and leaves intermixed with roses.

Messrs. R. B. Lymington & Co., also of Glasgow, contribute book and harness muslins of elegant design and excellent manufacture. In the matter of design these are more severe in treatment than formerly. There is less elaboration of merely natural forms, and more consideration of geometric quantities and the proper distribution of the parts. The names of the designers are given,—A. H. Poole, J. W. Newall, and McGall.

Some coloured and white book muslins manufactured by Messrs. James Hutchinson & Co., of Glasgow, and exhibited by Messrs. Barclay, and McGregor, are excellent examples of their class.

As specimens of useful articles in cotton in every-day demand, the patent platings and puffings for ruffles and cuffs, exhibited by Messrs. Arnold and Crosby, are noticeable for neatness and taste.

In printed cotton damasks and dimities Messrs. Martin and

Johnson, Manchester, exhibit specimens of great excellence. Some of the chintz stripes are admirable for harmony of colour, whilst others are *bizarre* from too many colours or tints having been introduced into the design, an error which designers of English fabrics seem to take no pains to correct. French designers for the English market invariably introduce a variety of colour, in violent contrast to what they produce for the French printers, because they find the demand for these comparatively vulgar effects is kept up by the traditions of the English buyer, or middleman, whose notions of colour rarely rise above the standard of a Hottentot. Some of Messrs. Martin and Johnson's white dimities are very admirable in the taste and effect of the patterns and the perfect finish of the fabric.

A tolerably good display of ginghams, for foreign, colonial, and

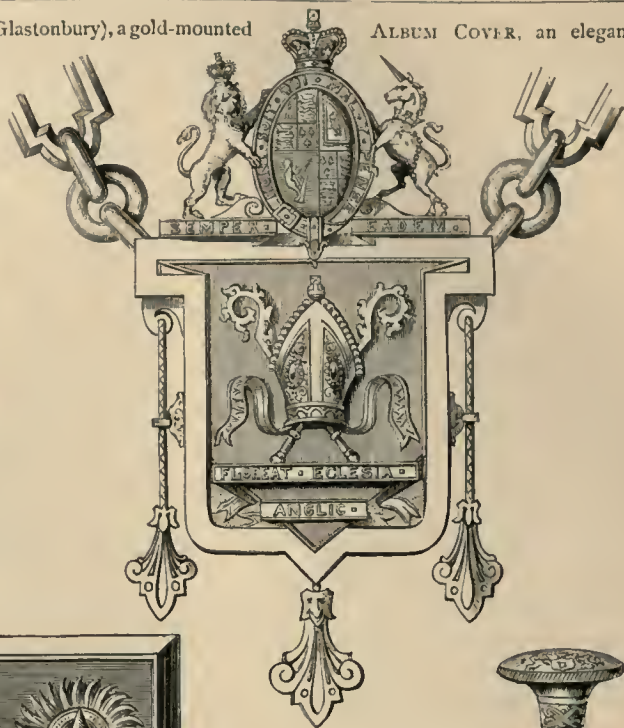
We devote another page to the works of Messrs. T. and J. BRAGG, whose exhibited productions go so far to uphold the repute of Birmingham. This, however, is not, as the other is, exclusively of jewels; it contains objects that appertain to the art of the jeweller, in which he has a wider scope for the exercise of knowledge and taste: the whole of them are from



the designs of Mr. J. W. TONKS, to whose skill, knowledge, and experience the Midland centre of Art-manufacture is largely indebted. The examples we engrave are a GOLD BOX for the presentation of an address, a MAYOR'S CHAIN (with the armorial bearings of the ancient town of

Glastonbury), a gold-mounted

ALBUM COVER, an elegant



VINAIGRETTE, a fine diamond



centre PENDANT, and a HILT



AND SCABBARD for a Dirk, originally in the possession of Rob Roy, made for the late James Macgregor, Esq., of Glengyle.

home consumption, shows the present taste in this useful class of goods in a favourable light; while a rather remarkable collection of cotton tweeds is exhibited by Messrs. Armitage & Co., Albert Mills, Pendleton, Manchester. Nor should a collection of double zebra scarfs, woven in an excellent variety of tints and colours, by Messrs. R. and H. Bateman, Glasgow, be overlooked; for they give evidence of the beauty which can be produced by dyed cotton thread in the hands of a skilful manufacturer, aided by a designer who knows the capabilities of the loom. We shall have occasion to illustrate this fact further when noticing the remarkable examples of coloured woven cottons from India.

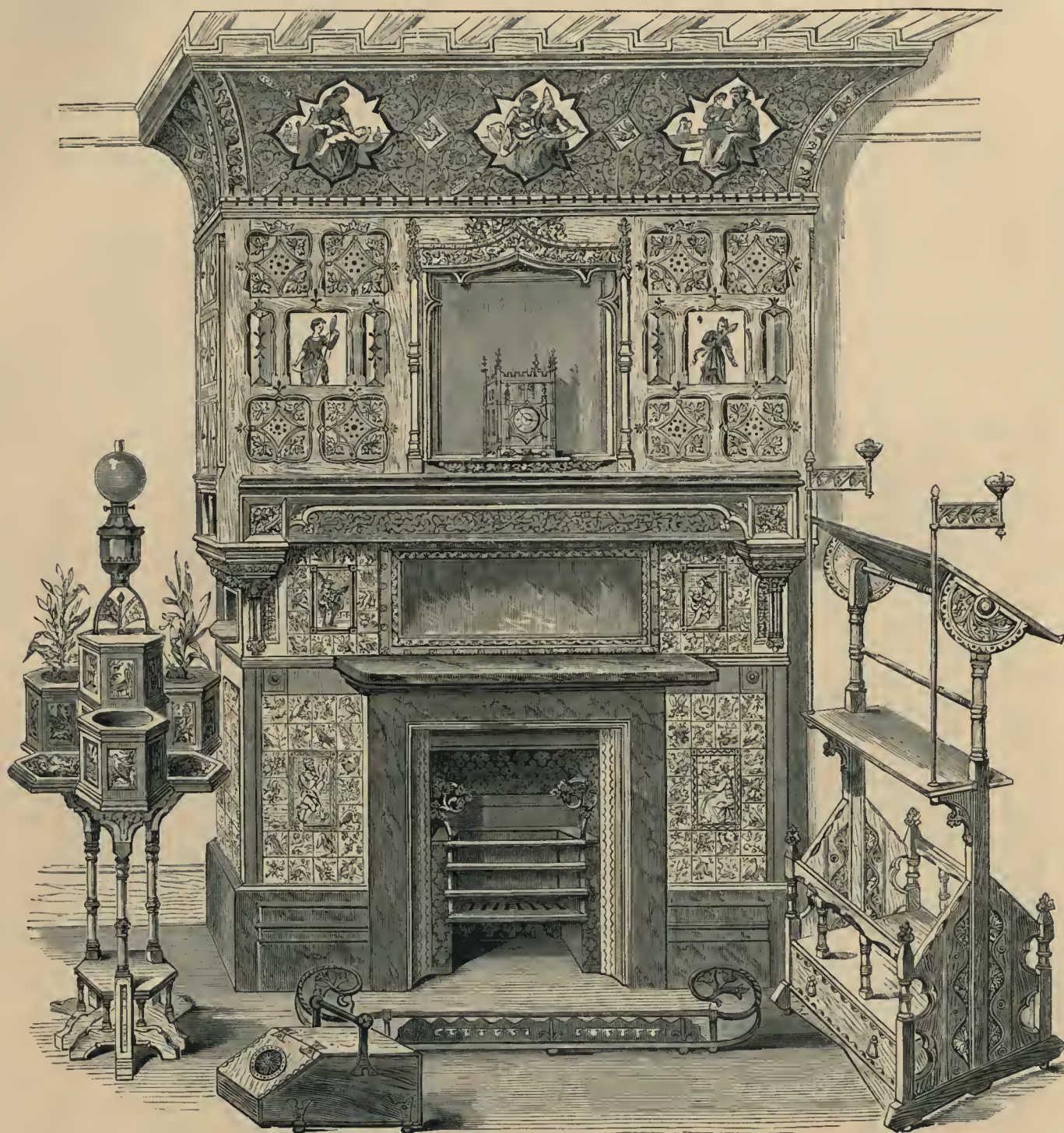
In addition to a considerable contribution of ordinary cotton goods, the Dacca Twist Company exhibits an interesting illustration of their products in cotton webs of plain and fancy character,

together with blind and other cords in which an Art-skill is shown not usually associated with such articles.

Colonial contributions in cotton are limited to a few samples of the raw material from Queensland; and the foreign or continental exhibits are limited to some cotton prints from Belgium, the productions of Berlemont-Rey, of Brussels. These are chiefly madder prints, and are good examples of machine-printing, the patterns being simple, tasteful, and about equal to good English work of the same class. It will be thus seen that there is in reality no international exhibition of cotton manufactures at all worthy of the designation.

INDIA.—Happily the native cotton manufacture of our Oriental empire is illustrated in a most interesting and satisfactory manner; and without assuming that it is absolutely exhaustive, there can

Messrs. Cox & Sons display a number of specimens of artistic furniture and decoration, both for ecclesiastical and domestic use. We select for illustration the END OF A ROOM, consisting of a stone and marble fireplace inlaid with hand-painted tiles, representing birds,



foliage, and subjects—'The Song' and 'The Tale,' 'The Jest' and 'The Book.' Carved oak framing, with mirrors and painted panels; sub-

jects—'Work' and 'Play.' Carved and decorated cornice; subjects—'Maternal Affection,' 'Conjugal Affection,' and 'Filial Affection.'

Also a Canterbury and music-stand combined, of carved oak and of novel construction; and a Flower-stand with painted tiles and brass lamp.

be no doubt that the collection got together in the India annexe is such an one as we have not hitherto seen in Europe. The native products of Bengal, Bombay, Madras, Oude, the Panjaub, the North-West Provinces, and Central India, are all more or less fully shown.

Beginning with the lowest quality of grey cloths, sheetings, shirtings, drills, and twills, the grey goods comprise nearly every variety of make, together with examples of heavy qualities of towelling, and specimens of damask table-covers, &c. The portion, however, which comes more especially within our range, and in which design is applied in the decoration of the fabric, is that of the coloured woven and printed goods. In these we have all the traditional skill of the native designer and weaver employed with quite as much power, and as keen a sense of fitness to use, and

perfect harmony of colour, as in the most costly fabrics of silk and gold. Indeed, in some instances, from the subdued tints which are more or less inevitable in dyed cotton, the colouring is even richer and more artistic in effect than in the more elaborate productions in silk and wool which have made India so famous. Some of the printed examples, for instance, are rude and blotchy in the mere mechanical part of their execution, but they rival the intense richness and depth of effect of the best examples of Genoese velvet of the purest type of mediæval design and weaving.

In the woven examples the range of colour is limited as compared with silk and woollen fabrics, but the harmonious combinations in stripes and checks are far beyond all ordinary conceptions of what can be done in this direction with cotton. Here we have

Mr. JOHN H. SINGER, of Frome, though a provincial manufacturer, has obtained high re-

accuracy of finish in the working. We devote this page to examples: in his exhibited collection there are many MONOGRAMS; these mani-



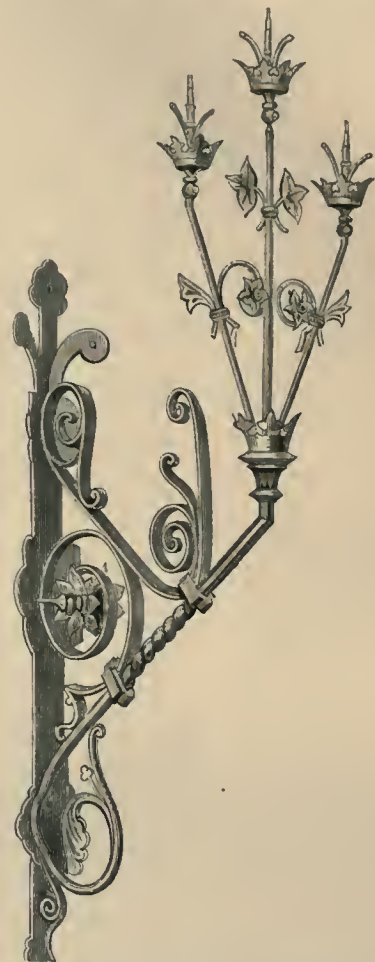
putation as a producer of ecclesiastical iron and brass work; and not for such work only—he is



the artist also, and nearly all the designs he issues are his own. His productions are es-



teemed for their truth, for originality while adhering to authorities, and for sharpness and



fest much ingenuity and fancy. We give one of them: they are generally enamelled. The octagon piece is a wrought-iron FONT COVER;



the BRACKET is for a church in Frome. We might make a much larger selection from this case, which cannot fail to be appreciated, and may with advantage bear a close examination.

no sudden and revolting contrasts for the sake of striking effects. The quantities are well considered, and the alternation of tint shows how instinctively these native producers hit upon the precise gradation required to work out an harmonious result.

In some of the examples silk has been used with excellent effect, producing, as a matter of course, a mixed fabric of cotton and silk, which, in a technical sense, is out of place in an exhibit of cotton-manufactures, pure and simple. Still the illustrations are of great value. The subdued tones of the cotton-ground give great value to, and show up with wonderful effect, the satin

figures upon its surface. Our space will not permit us to say all that could be said in illustration of the value of this collection of the cotton-manufactures of India to the designers and manufacturers of Europe, or the suggestiveness of the display to the mercantile classes trading with that great Eastern dependency; and we therefore commend it to the careful and thoughtful examination of all who care to know the true character of the woven products of the East as a lesson in what the West should aim at, if its products are to stand in the market by the side of the native manufacturers in cotton.

Last year we gave an engraving of a fountain in terra-cotta, the production of Messrs. DOULTON, of Lambeth. It is destined to occupy the central spot in Kennington Park; the liberal manufacturers having presented it, for that purpose, to

the Commissioners of Public Works. The FOUNTAIN we engrave on this page is of a less

severe order. The design is "naturalistic;" a very graceful work, admirably suited for a conservatory; a simple and graceful composition of pure Art, the merit of which appertains to the excellent artist, a distinguished pupil of the



Lambeth school. That is not its only claim to praise: the manufacture is of great excellence; finished with much "sharpness," as well as

modelled with care. It is destined for the centre of a new conservatory in the mansion of George Fox, Esq., Harefield, Alderley—a man-

sion full of Art-works of the best order. It will not lose in value because of its association with productions of the painter and the sculptor.

JEWELLERY AND TRINKETS.

If the illustration of jewellery and the manufacture of trinkets as presented in the Exhibition of 1872, were to be taken, in any way, as an exhaustive display of the current productions in this interesting and important Art-industry, the impression left on the mind of the visitor would be a very erroneous one; and we have no hesitation in saying that such an impression has gone forth to the public through the press, from the fact that, in dealing with the subject, the extent to which the production of jewellery altogether unrepresented in the Exhibition has not been taken into account. In short, the exposition is one of a haphazard, interjectional, and uncertain, if not misleading, character; and were it not that private individuals have come forward and lent objects, and even whole

series of objects of an exceptional quality, it would be difficult to see in what respect the Exhibition differs from the ordinary selections of jewellery and trinkets to be found in the stock of almost every respectable dealer in such articles.

Happily it is no business of ours to discuss that which *is not* exhibited, but that which *is*; and—making the best of the contributions sent to represent the current production of objects composed of gold, precious stones, and enamelled work as personal ornaments—to endeavour to do justice to the skill, ingenuity, and good taste shown in their manufacture.

Generically we may divide these objects into three distinct categories:—

Firstly, specimens made entirely of gold, or metal in imitation of gold, in which the form of the object, with its added decora-

We devote another page to engravings of tiles, from the works of Mr. R. MINTON



TILES, from the works of Mr. R. MINTON



TAYLOR, Fenton, Stoke-upon-Trent, of which



drawings only, or solitary specimens, are to be



found in the Exhibition. They are now so ex-



of examples: moreover, the designs are sug-



gestive to other classes of manufacturers; so it



will always be where true artists are employed.



halls, conservatories, door-steps, flower-boxes—

We have selected single specimens: it will be



easy to judge of their effect in combination



either for large spaces or small—for churches,

positions to which they give grace and beauty.

tions, or engraved ornamentation, owe all their effect to the skill of the designer, in combination with the ingenuity and handicraft of the worker in metal.

Secondly, specimens of the same kind, in which, however, coloured decorations are added to the artistic form and arrangement of the metal surface by means of enamelling.

Thirdly, examples in which precious stones, or their imitations, are used in combination with metal, they being set therein as decorative additions to the form of the metal work, or in themselves constituting the sole feature of the arrangement and design, the

metal being simply the means by which the stones are held together by a practically invisible setting, since the great purpose of the work is to display the stones only.

In reality this latter form seems to constitute the truest and highest test of the jeweller's art; since the metal-working is altogether subordinated to the setting and most perfect display of the jewels proper.

Bearing in mind these generic distinctions, all of which necessitate a very distinct standard by which to judge of the results aimed at or achieved, we shall endeavour to show in what respect

A SHIELD, in silver—a Doncaster prize in 1871—is one of the productions of the firm of HUNT AND ROSKELL. The famous

goldsmiths and jewellers are not directly contributors to the Exhibition: of jewellery it contains nothing of theirs, but of goldsmith's work

there are two or three examples, which uphold their high and long-established reputation. The alto-relief in the centre of this shield illustrates



an incident in the history of Doncaster: "Henry III., the King, grants to Peter de Manley III. free Warren in all his demesne lands in Don-

caster, Sandal, Wheatley, Hexthorpe, Balleby, Rossington, Brambam, and other places in the county of York." Around the centre, the border

of which contains the name and date of the race, are four bosses, with panel compartments of oak and laurel. It is a fine work of Art.

the industrial Art of making metal trinkets, and appropriately decorating them with suitable metal, or incised details, enamelling them in colours, setting them with precious stones, or their imitations, and, lastly, in mounting precious stones, &c., as jewels, in the various forms required for personal decoration, is really illustrated in the current Exhibition.

Industrially, Birmingham claims attention first: because there we have an undoubted trade established in all its varied ramifications; in short, a considerable population, and a large amount of capital, employed in the production of objects constantly in demand, together with a combination of skill and enterprise which certainly exists in no other locality in England, or indeed, we may say, in the world. Be the result good, bad, or indifferent, the industrial, commercial, and social facts are indisputable; and it

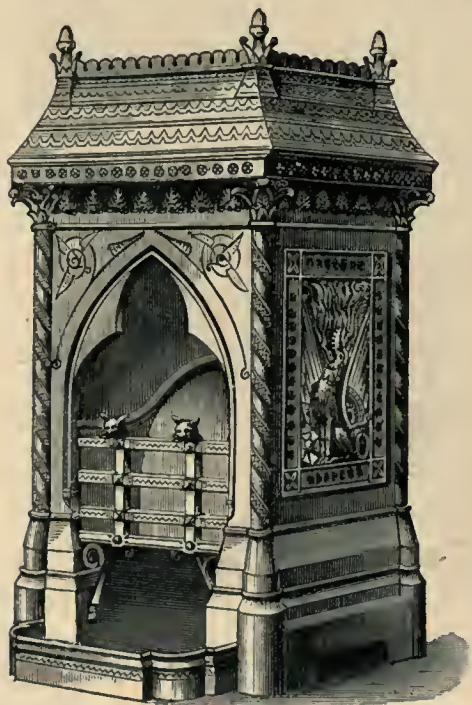
may be as well to say that the productions of Birmingham, however much concealed by the commercial exigences of trade arrangements, really permeate the whole of the British exhibits, except, perhaps, in the very highest examples of jewel-setting; and we are not by any means certain that these are of English production at all, although, undoubtedly, produced for English houses and for the English market, possibly from English designs, or by foreign designers at the suggestion of Englishmen. Having said thus much in the interests of truth, we may dismiss the question as having nothing to do with the result in detail; since it is more convenient to take each object or exhibit for what it is described, than raise doubts as to the integrity of its parentage; and since the producers of Birmingham prefer to allow their customers to take the credit of producing what they, at least, order and pay for,

K

The productions, in cast iron, of the famous Foundry at COALBROOKDALE, have established fame through-



out the world. They comprehend a very large



number of works of elegance as well as utility, and are generally from designs by the best artists.

On this page we engrave a GAS-LAMP, a mediæval HOT-AIR STOVE, and one of the



many FOUNTAINS for which the establishment is specially renowned. This is of Egyptian design, a work in pure taste and of much excellence, admirably modelled and cast.

let it be so. It "pays" both parties to perpetuate the myth, and the gentle public, not caring to know too much, is blissfully ignorant upon a point on which it has made up its mind, and really does not want to be enlightened.

The contributions that represent the productions of Birmingham in the matter of one of its most important Art-industries, are certainly not exhaustive in any sense. In fact, the collective exhibit which appears in the name of the Birmingham Committee of Jewellers, does not convey any adequate notion of the true extent, and even less of the real character, of much of the work done in that town; certainly not in the higher departments of manufacture, since there is evidence enough in other exhibits than those of Birmingham, as to what can be done in this direction. As, however, all Birmingham products *de facto*, are not all Birmingham

products *de jure*, we can only deal with those which are placed before us as Birmingham productions.

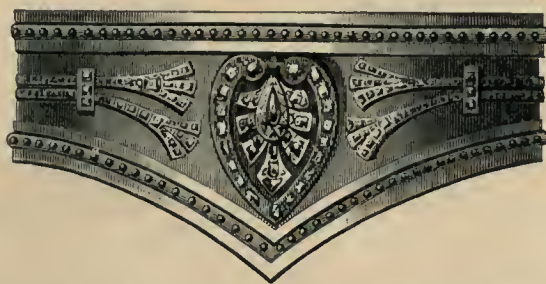
These may be divided into three categories—gold work ranging chiefly fifteen and eighteen carat in quality; a very limited display of silver articles; and finally, a very inadequate representation of gilt-metal jewellery, which constitutes so large and important a branch of the jewellery trade of Birmingham. To these may be added a series of specimens of tortoiseshell and pearl, inlaid with gold and silver—a new industry in Birmingham.

As it would be inconsistent with the terms whereon the Birmingham committee undertook to contribute, to individualise the productions of the several firms which make up this collective display; we must group the various objects technically under the heads of brooches, locketts, pins, finger-rings, ear-rings, &c.

Messrs. BRIGHT & SONS are emi-

best, giving them prominent rank among the more successful

ingenious, often original, in design, and always within the line to which the



producers of the Metropolis. Their aim has obviously been to

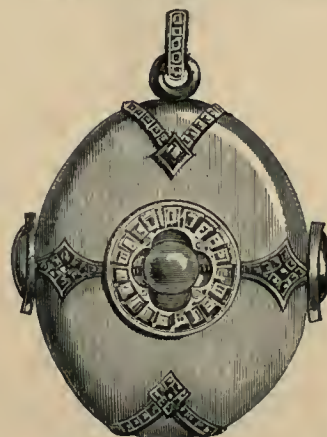


nent goldsmiths and jewellers of

art is limited. Our selections comprise BRACELETS, BROOCHES, PENDANTS,



combine good design, good material, and good workmanship, and



Scarborough: their case at the Ex-

LOCKETS, and EAR-RINGS. These represent the graceful settings of precious



hibition attracted general attention; their works competing with the very

so to attain excellence. We have selected from their many contributions several that show much artistic merit, are pure in character,

stones. Cameos also of great value as Art-works are exhibited—notably a carved opal, and a richly-cut bloodstone.

Happily, the style of brooch which prevailed so largely a few years ago, with its twisted scrolls and Louis-Quinze details, has given way to a more rational and severe form of article, in which the use of the object as a species, at least, of *fibula*, is recognised, if not always intelligently followed out, and thus the decorations are subordinated to the general outline and contour. This is especially noticeable in a series of brooches set with onyx and pearl, and with diamonds, the gold forming simply a mounting broken in the surfaces with black enamel, with well-executed details. The effect is rich and chaste. Another series of brooches either all gold, or set sparingly with pearls, are altogether too hard and metallic-looking to be satisfactory as jewellery. They have too much the appearance of the highly finished details of mechanical

engineering; 'smooth and angular, with uncomfortable-looking points as details.

Of the ear-rings generally little can be said in commendation either of the forms selected, or the construction of materials. Forms swinging within other forms, rather than a simple ornament for the ear in the shape of a bouquet, rosette, or drop, each dependent for its interest upon the skill with which the designer had contrived to harmonize the artificial ornament with the natural form of the external ear. Violence of contrast, and, in the majority, eccentricity rather than beauty, together with that angularity of finish of which we have complained in the brooches, appear to have been the chief point aimed at. To us these qualities suggest an unpleasant association not at all suited to the purpose.

This page contains three engravings of works

third is of a BOUDOIR MIRROR, the figures which support it being of porcelain. The Society

has been some years in existence: it issues to yearly subscribers of one guinea a very charming



issued by the Ceramic Art-Union; two are of



VASES produced by Mr. JOHN BATTAM; the



work, which cannot "go forth" until it has received the sanction of a council consisting of eminent artists and amateurs. The Society has

undoubtedly greatly advanced the interests of Art by the issue of first-class works, at a rate that brings them within the reach of all Art-lovers.

The bracelets partake far too much of the same character; with the additional defect that some of them suggest masses of metal wrought into conceits in the shape of straps and buckles; these are only excelled in want of consistency by imitations of buttons and button-holes binding bands of metal together. One series of bracelets, of a flat chain-like character, have some consistency of construction, but they are the designs of an engineer for iron or brass-work, rather than those of a worker in the precious metals.

The two most perfect bracelets are in gold and enamel. One is decorated with Egyptian details in a subdued tone as regards colour, but the effect is bold and telling in its suppressed brilliancy

and complete harmony. The other is set with pearls in a line running through the centre. This has a ribbon-like effect, which is even suggestive of better things, chaste and elegant as this is.

The lockets, generally, present more satisfactory features than most of the other specimens. Four enamelled examples exhibited with the enamelled bracelets, and very evidently the work of the same producer, are in excellent taste, and perfect in execution as regards finish and the arrangement of the enamel, *en champ-levé*, in relation to the metal.

One series of lockets, twenty-five in number, are nearly all satisfactory examples of gold-work, set with diamonds, pearls, and emeralds; the design and arrangement of the ornamentation being

QUEENSLAND, one of the rich pearls of the great Australian continent, has contributed



several productions of much merit, bearing the palm as regards some of the raw materials which form the groundwork of Art. As yet

of safe and sure progress. We engrave two BROOCHES of native malachite, set in native



gold, in frames gracefully designed; and three objects formed of eggs of the Emu, set in

silver. These are pleasant, as well as original, examples of a good order of Art-manufacture.



No doubt, at a period not very far distant, Australia will greatly advance. But even now



the great colony has not done much in its higher departments, but there are indications



it is showing capabilities that must in due course ripen into excellence. The millions of the

mother country are deeply interested to promote the interests of the gathering millions of Australia.

in good taste, while the setting, workmanship, and finish are evidence of great skill and experience. One specimen, decorated with a star composed of burnished gold, opals, and emeralds, is very admirable.

A small collection of ladies' rings presents some excellent features of design and setting. The combination and arrangement in several of these show great taste and sound judgment in the producer, and it is to be regretted that he limited his exposition to so small a contribution. In the collection of gentlemen's rings we see little to admire. With the exception of three or four, there is an angularity and an ultra-metallic look about them which is anything but satisfactory in association with the use of a finger-ring, where in reality the forms should be free from these peculiarities. Massiveness and the suggestion of weight, again,

come in as too prominent features, and when, as in the case of brooches, ear-rings, &c., this is the result of "shell" work only, the effect approximates much too near a "sham" to be pleasant. The getting on and off of a glove in connection with the wearing of some of these angular rings, would be a rather formidable operation for the glove.

The few chains, studs, pins, &c., do not call for any special remarks.

As already stated, the gilt jewellery trade of Birmingham is scarcely represented; and all that can be said of the very limited exhibit is, that the character of the designs is fully equal to the average of the real gold articles; yet it sometimes happens that a better class of design is illustrated in those imitations—this exhibit, however, does not reach this point.

Messrs. G. & M. CRICHTON, eminent jewellers of Edinburgh, occupy a prominent place in the

court allotted to that class of Art-manufacture. Their JEWELS are of all the orders in use. In

those we have selected for engraving, there is ample evidence of skill and pure art, decorated



with much taste, and manifesting sound knowledge well applied. The subjects are at once recognised. The combination of gold and grey



styles of ornament, and more especially brings out the Mediæval feeling when happily blended



common in the Middle Ages. It is fortunate for the Exhibition that the jewellers of Scotland and the provinces have not followed the example



with colour, whether in stones or enamel. The polished, or bright, gold and silver is a much



silver, besides having the character of novelty, is well adapted to show to advantage the different

simpler form of jewellery, not being so expensive in manufacture, and is taken from a style

so very generally set them by the jewellers of the Metropolis, who unhappily contribute very little.

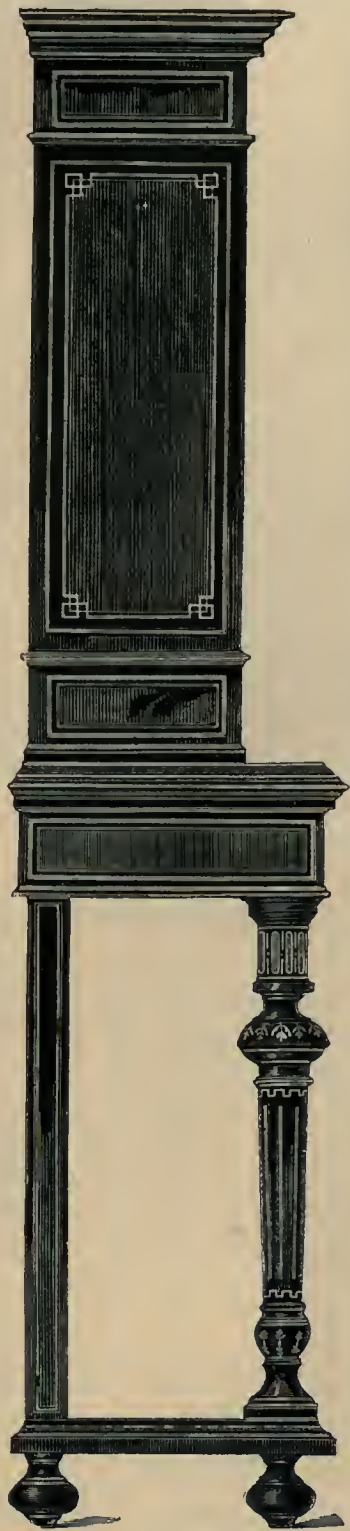
As a whole, the silver brooches, buttons, pins, &c., present more satisfactory features in the matter of design, and if imitative of past phases of Art, it has the merit of being true to its purpose and unpretentious in its aims. Some of the enamelled brooches are exceedingly pretty in the details of the ornamentation.

The illustration given by Messrs. Charles Lyster and Son, 84, Spencer Street, Birmingham, of their speciality of tortoiseshell, inlaid with gold and silver, is satisfactory. This branch of the trinket trade has long been confined almost exclusively to Paris, and Messrs. Lyster have been the first to manufacture this inlaid work at Birmingham; and, indeed, we believe, in England. Some of the crosses are especially interesting for the excellence of their form and workmanship, and the fitness of the detailed deco-

rations to the purpose of inlaying in gold and silver. Geometric in character, the details cover the ground of tortoiseshell in an effective and perfectly legitimate manner, producing a pleasing and brilliant result. The *ultra-naturalistic* details so much in vogue for the decoration of these tortoiseshell trinkets, are chiefly the result of a vulgar want of taste in the middle-man who buys for the market; resolving, as usual, that he will keep the public down to his notions of Art, without the slightest idea of any principle of decoration in its highest and best forms.

Following out the course of last year's exhibition, Her Majesty's Commissioners wisely resolved to illustrate the various processes of the industries forming the leading features of the display, thus conveying information to the public in a pleasing and attractive manner. The illustration of the production of jewellery presented

We engrave one of the CABINETS of is of ebony, inlaid with ivory, the plaques being in *pâte sur pâte* porcelain. As in all the productions of this



Messrs. JACKSON AND GRAHAM: it



renowned firm, there is manifest much artistic knowledge combined with refined finish: it is the design of Mr. Eugène Prignot.

a difficulty from the peculiar division of labour, the nature of the operations, and the costly character of the materials. The difficulty, however, has been overcome by the tact and public spirit of Messrs. T. and J. Bragg, Vittoria Street, Birmingham; and the leading technicalities in the production of real—that is, gold—jewellery, from fifteen to eighteen carat in quality, are illustrated in the gallery devoted to the exposition of the finished objects.

Thus at least one traditional myth respecting Birmingham productions will receive a shock; yet it is too much to expect that it will be broken down; but at least the conviction that Birmingham only produces imitations will receive a flat and unmistakable contradiction.

From the rough bar of gold to the finished object, every process is illustrated except that of “colouring,”—a chemical process which

could not be illustrated in consequence of the noxious fumes evolved in the operation. The decorative process of enamelling, too, could not be shown, owing to the intense heat required to fuse the vitreous substances of which the various coloured enamels are composed. Everything essential to the proper comprehension of the processes of manufacture as carried on by the best houses at Birmingham is illustrated. The gold is rolled out to its proper thickness or thinness for use, gold wire is drawn, the details of portions of an object are pressed into dies, and the gold bent and shaped so as to fit the proper positions for “soldering”—a most interesting process, as the “solder” is gold of a little lower alloy than the metal to be soldered, so that it may melt under the action of the blow-pipe at a lower temperature—borax being used as a flux to facilitate this melting.

The engraving on this page is from one of the jewels contributed by her Royal Highness the Princess of Wales:—NECKLACE of diamonds



and pearls—presented to her Royal Highness the Princess of Wales in her marriage, by her father, his Majesty the King of Denmark. It is composed of very large pearls and diamonds, and has suspended a fac-simile of the Cross of Dannebrog, in

diamonds, enamel, ornamented with diamonds and pearls. The style is Dannebrog: the manufacturer is JULES DUNASCHER, the crown-jeweller of Copenhagen. It is not only a production of rare value: as a work of Art it is of very great excellence.

The setting of stones is also exhibited, and diamonds, rubies, emeralds, pearls, &c., are fixed in a manner totally different to that which the majority of people imagine: for the popular belief is, that stones, pearls, &c., are set in the settings prepared for them by a cement. On the contrary, the setting is effected by an ingenious mechanical process, by which the finely-cut edges of the gold itself are pressed over the edges of the gem, to secure it. The use of cement would destroy the true character of a stone by preventing the transmission of light through it. We have thought it necessary to devote some space to a brief explanation of the processes shown, and thus endeavour to do justice to Messrs. T. and J. Bagg in their effort to enlighten and instruct the public.

Before quitting the Birmingham section of the jewellery class, it is necessary to state distinctly that the best works produced at

Birmingham are not exhibited under the name of the makers, or as being Birmingham productions, but are scattered through the exhibits of the London and other houses. In fact, trade exposures would not permit of the maker showing his own work. Patterns are selected by the middle-man or retailer, which are considered "private patterns." Not that the purchaser has had anything to do with suggesting, designing, or producing them;—all he does is to buy them to sell again. If, as in some instances in this Exhibition, the design had been specially prepared for the retailer, and executed by the manufacturer at his cost and risk, there might be some foundation for the claim to an exclusive right; but in the majority of instances, everything has been done by the manufacturer, who simply agrees to assign the exclusive use of the particular pattern to his customer, who sells it as London,

We engrave, on this page, two large silver-gilt MONSTRANCES—

of the Sacrament"—productions of the eminent manufacturer of Ghent, M. BOURDON-DE-BRUYNE. One of the monstrances is in the richest style of the



vessels used in the Roman Catholic Church, for the "exposition



earlier part of the thirteenth century. The other is of the best period of Flemish Art of the fourteenth century. Both are admirable examples of metal-work, chased, hammered, and enriched with valuable jewels, by eminent artists of Flanders.

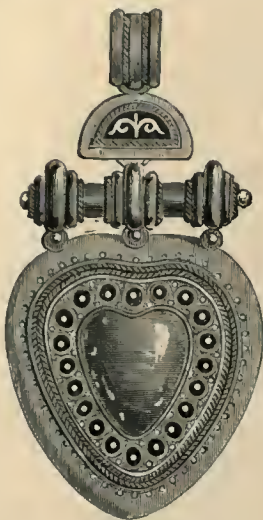
Paris, Indian, African, Chinese, Japanese—anything, in fact, which he thinks the gentle public would like it to be, and which he can persuade the said public that it is.

The result of all this is that the real producer gets no credit for his skill and ingenuity. He puts himself out of sight for a remuneration which, no doubt, pays him, or he could not carry on his business; but in doing this he ignores his own existence before the public, and, under the baneful influence of an unwise abnegation, loses not only reputation but the legitimate remuneration for the skill, ingenuity, and enterprise which, under a more healthy system, could not fail to be his. In short, the Birmingham manufacturers should have done a great deal more than they have, or

nothing at all. The latter would have been the best course if they wished to stand well with their customers,—the factors and retailers; the former should have been their course if they wished to assert their own independence. As it is, about fifteen Birmingham firms are represented in the collective exhibit; if one hundred and fifty had exhibited what they are doing every day, the exposition would probably have been tolerably complete: as it is, Birmingham is not represented in its own name, and we regret to be compelled to record that the specimens contributed by the adventurous fifteen producers are not exhibited to the same advantage as the contributions received at a later date. The small square coffin-like boxes into which the Birmingham manu-

M

Mr. EDWIN W. STREETER, goldsmith and jeweller, of Conduit Street, exhibits a large and very costly collection of jewels, remarkable for refinement and accuracy



of finish, and of very high merit as works of Art. In many instances they manifest much originality as well as grace and purity of design; and the case in which they are

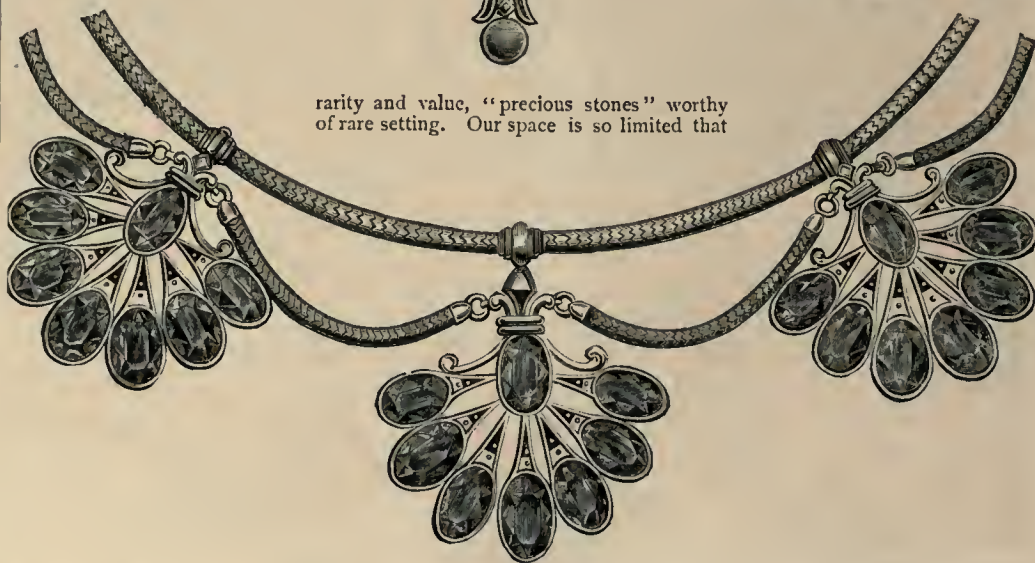
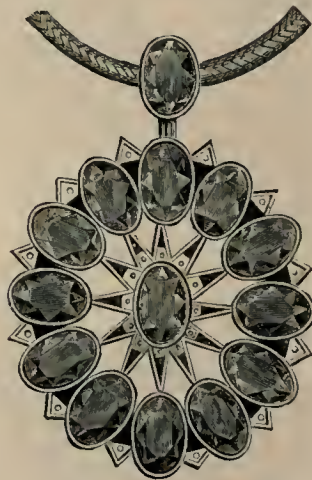


shown supplies evidence of judgment and taste in arrangement. We engrave several examples, comprising PENDANTS, BROOCHES, a NECKLACE, and a TIARA. One

of the pendants is so contrived that rings



an object of beauty. It is needless to add that all these jewels contain gems of great



rarity and value, "precious stones" worthy of rare setting. Our space is so limited that

we may not attempt to describe them. They are valuable acquisitions to the International Exhibition.

facturers were compelled to thrust their jewellery, having linings of dark velvet instead of some material of a light colour, would have been bad enough seen in a top light, but with the side light in which the objects are shown, they are placed at a serious disadvantage as compared with the specimens exhibited on the flat trays adopted by Castellani and others, and also used for some of the private loans. This deep box theory is evidently based on the arrangement adopted in the South Kensington Museum, in which iron boxes are used for security, but these are all lined with a white or light-tinted velvet, shown in a top light, and the gems, &c., are brought up to the glass which covers the inner case. These exhibition boxes are no better than deep trays for security, except in the matter of a second glass, which in a side light seriously interferes with the appearance of the objects placed in

them. In short, Birmingham pays for its punctuality in sending in its exhibits arranged according to the official hypothesis, to which more recent contributors wisely bade defiance.

No better example of this can be found than in the very exceptional and brilliant display of Messrs. Hancock & Co., as the principal contributors among the London jewellers. With Garrards, Hunt and Roskell, Brogden, and others absent, the exposition of Messrs. Hancock, in combination with that of Messrs. Howell, James & Co., and with the private contributors who follow the example of H.R.H. the Princess of Wales, really redeems the English jewellery from the position in which it must have otherwise stood, in spite of meritorious exceptions to be noted in due course.

Messrs. Hancock & Co. fully sustain their reputation as eminent

Mr. JAMES WINDUS, an eminent manufacturer, exhibits a PIANOFORTE, almost the only

incised carving: the mountings are of *or-molu*, and it contains three portraits, on porcelain,

of the Queen and the Prince and Princess of Wales: the design altogether has much artistic



merit. Of its exterior ornament and value our engravings will convey some idea: of its interior



instrument in the Exhibition that has been decorated by Art. It is of ebonised wood, with

we can but quote the assurance of the manufacturer himself, that "it is a tri-chord cottage of

great power and excellence of tone, with the utmost soundness and solidity of construction."

for the production and supply of high-class personal ornaments, and illustrate in an effective manner the articles which are in demand by the public of the higher and wealthier classes. They have done this honestly and in a practical form, and certainly while exhibiting specimens of the highest Art and most perfect taste, they also show that the classes they supply have frequently quite as little regard to purity of design or artistic principle as may be found in any other class. In fact, while exhibiting one of the most remarkable examples of skilful workmanship and *finesse* in the combination of details to be found in the Exhibition, they show in the same *suite* an illustration of vulgarity in the choice of subject scarcely credible if it were not here to be seen—a gold *suite*, consisting of a necklet, bracelet, and earrings, constructed entirely of miniature saddles and bridles,

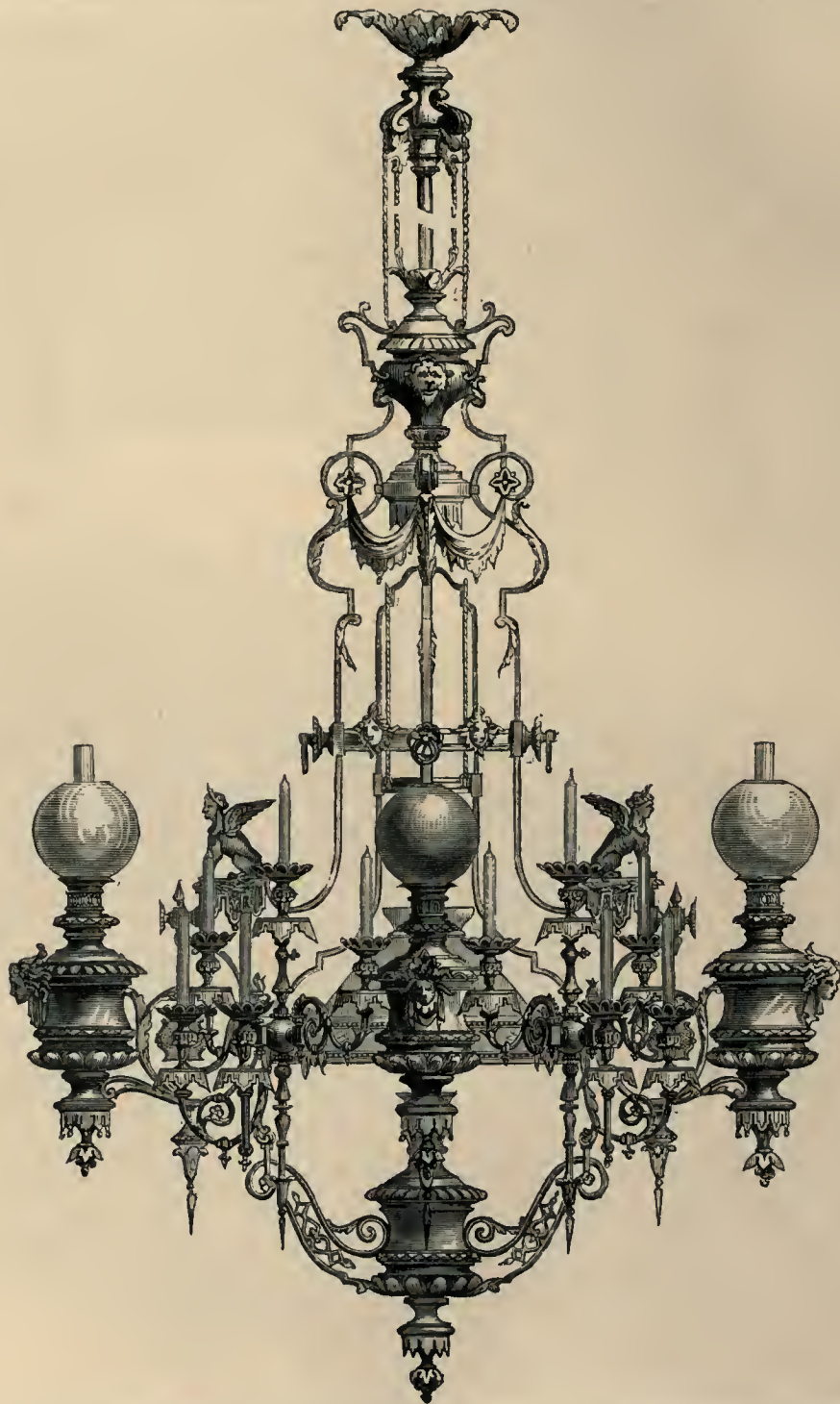
whips, bits, spurs, stirrups, horse-shoes, and portions of horse harness; in fact, all the details of a hunting stable and a coach-house. A more outrageous instance of misapplied ingenuity and skill it is impossible to conceive, and that any woman would condescend to wear such abominations is more inconceivable still: we are bound, in the interests of artistic design and common sense, to protest against the public exhibition of such a gross violation of every principle of good taste. The only thing to be learnt from such specimen is what to avoid.

Messrs. Hancocks' display, which is admirably arranged in their own way, comprises jewellery in various styles, Italian, French, Indian; &c., and there are some admirable examples of design and workmanship among them, as there are illustrations of the extravagant and eccentric. The diamond *suites*

We have selected two examples of

the bronze manufacturers of Belgium, and represented by an associated society. They are of varied order, of the several kinds to which the metal is ap-

plied, for elegance and utility. Art enters largely into the composition; they are, for the most part, of good design, and present effective Art-features,



several works in bronze, contributed by

but they do not vie with those of France. The names of the producers are not given, but it is not easy to

believe they are contributions of leading manufacturers of a country that has done so much for Art.

arc, to our mind, the most perfectly designed and constructed examples. The necessity for making the most of the gems, and the consideration that the clustering and arrangement shall be such as to display all to the best advantage, prevent all temptation to vagaries of form, and compel a thoughtful and well-considered outline as the basis of a sure result.

Some of the enamelled objects, *en cloisonné*, are very beautiful; but these are clearly of French origin, and must be, therefore, treated as such.

The Devonshire gems are exhibited again by Messrs. Hancock, but have been described so often, and are so well known to all interested in objects of this class, that they require no detailed description here. It is sufficient to say that in their beauty and perfection they are, in spite of their antiquity, "ever new."

Messrs. Howell, James & Co. contribute an interesting but by no means very extensive series of examples of jewellery, which form the staple of their business in this direction. The manufacture is evidently varied; in other words, it is not confined to London productions. The diamond *suites* are excellent in design, setting, and perfection of workmanship; some of the smaller specimens being very perfect in shape and adaptation to use. There is no extravagance in form or size, and all are characterised by elegance and good taste. An opal bracelet set with diamonds as secondary to the opals is one of the most perfect things in the Exhibition. A bridal bracelet and bridesmaid's locket, both with enamelled details, *en champlevé*, based on the orange-blossom, are also very chaste and elegant in form and colour. Some of the examples designed by Sir M. D. Wyatt

Messrs. MACKAY, CUNNINGHAM & Co., goldsmiths and



jewellers of Edinburgh, contribute a case of very beau-



tiful works, of which we engrave examples: they consist

of an engraved crystal CROSS; two



Runic CROSSES; an adaptation of the



BROOCH of Lorn, set with Scotch



pearls and amethysts; another from

the same old model; elaborations, in two



instances, of ancient Scottish BROOCHES;

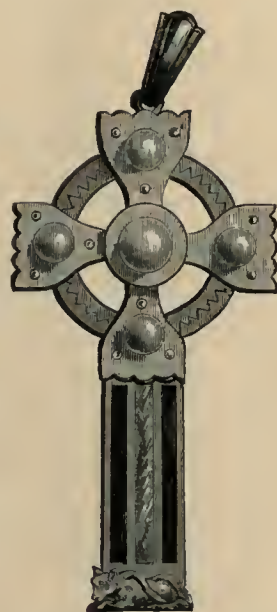


and two CLARET JUGS: either of which



may be accepted as a work of pure Art.

They may be classed, indeed, with the very best productions



of the order, designed by the master-hand of a true artist,



and wrought with admirable skill and mature judgment.

are good in style and execution, and as examples of ornate treatment of jewellery will be appreciated. The best special designs, however, are those characterised as "Holbein," and although, with one exception, a little vivid in colour, they are all harmonious, and when worn with a suitable costume would have a very elegant effect, and be in place. The exception to which we allude is a pendant with green diamonds, exquisite in form, colour and arrangement.

The pearl *suites* exhibited by Messrs. Howell, James & Co. are good examples of their class, but would have been all the better for a more geometric arrangement of the details.

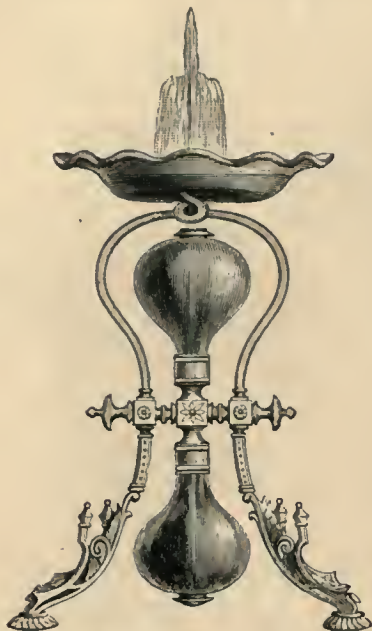
Messrs. Phillips and Son, Cockspur Street, contribute a collection of coral ornaments of the highest class and most perfect adaptation of the natural product to the purposes of personal

decoration. Here we have a proof of the value of simplicity of arrangement in the mass, and of the most elementary forms in the details, resulting in the production of effects which are satisfactory, because they are simple. In no single instance, with all the skill shown, does any cut specimen produce a satisfactory result, either in the general effect of the object or in any detail. Elaboration destroys the completeness which seems to be innate, so to speak, in the coral itself. Thus the most perfect examples are in bead necklaces. The next are the coronals or frontals, in which the coral growth is adapted with admirable skill to the final purpose. The simple coral eardrops and the plainly-cut pendants shame the elaborate relief-effects *en cameo* to which they are suspended, and that, too, by their simplicity only.

The development of the coral trade of Naples by the firm of

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We engrave three examples of the PERPETUAL FOUNTAIN, or "PORTABLE PERFUMER,"



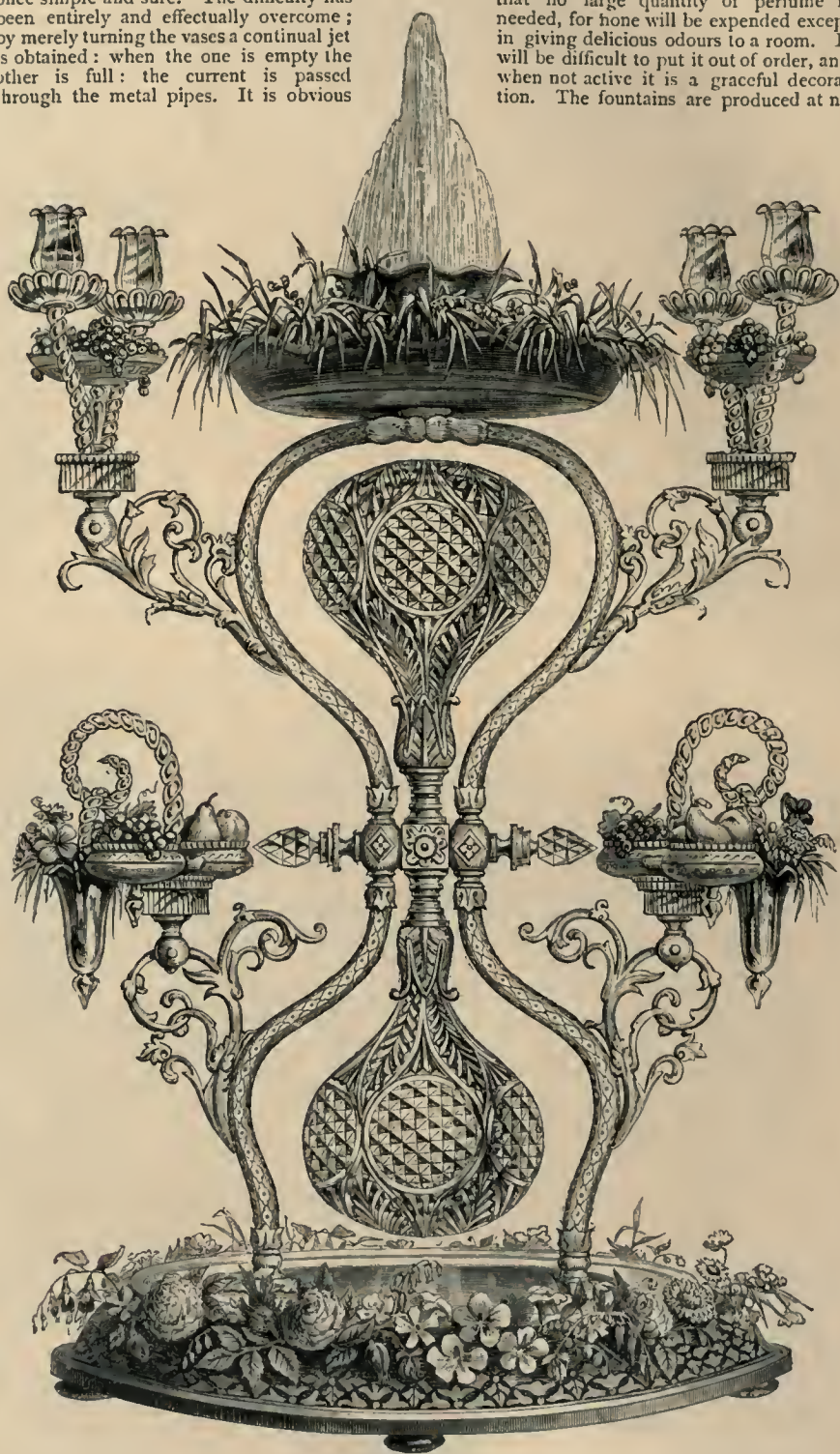
exhibited by Messrs. DEFRIES AND SONS. The ingenious invention supplies a want that has been long felt. The value of introducing per-



fumes at a dinner-table is very great; hitherto, however, there has been no mode of doing so at

once simple and sure. The difficulty has been entirely and effectually overcome; by merely turning the vases a continual jet is obtained: when the one is empty the other is full: the current is passed through the metal pipes. It is obvious

that no large quantity of perfume is needed, for none will be expended except in giving delicious odours to a room. It will be difficult to put it out of order, and when not active it is a graceful decoration. The fountains are produced at no



great cost—or rather they are of all prices—from the plain to the richly adorned. It will

be seen they have minor vases and dishes of pretty forms to contain flowers and fruit.

Messrs. Phillips has led the King of Italy recently to mark his estimation of their efforts, by a distinction conferred upon the senior partner of the house.

Messrs. White and Campbell, New Bond Street, exhibit a small but elegant series of examples of jewellery, in which there is evidence of thoughtful effort to adapt good artistic design to the exigencies of fashion. A necklet of pearls and turquoise, the latter set as drops, is especially elegant, and a bracelet of a flat scale arrangement upon the elastic principle, set with turquoise, is also an example of good taste, ingenious construction, and workmanship. A necklet and eardrops, all gold, in the Indian style, are also good specimens of well-adapted design and skilful execution.

Mr. E. W. Streeter's contribution, which certainly was of a very

practical character, has, we regret to say, been withdrawn from the Exhibition, through an unfortunate misunderstanding with the authorities, into the merits of which it would be out of place to enter here. The specimens engraved at page 42 will give some idea of the character of the designs, which are executed with skill and judgment. Mr. Streeter had evidently made up his mind, while showing exceptional examples of jewellery, that he would illustrate as thoroughly as possible, within the space assigned to him, his current productions. Among these were to be found, as a matter of course, specimens which rose no higher in design and artistic treatment than those to be found in the ordinary examples of other makers. In aiming at originality it is so easy a matter to run into the eccentric at the cost of simplicity and beauty, that where a great show is expected by the

Mr. WILLIAM WHITELEY, who exhibits a



very large collection of BLACK GLASS JEW-



ELLERY, has made rare jewels of common



things: they are compositions of much

grace and beauty, and though of ordinary materials, are so ingeniously constructed, and skilfully finished, as to



be veritable works of Art. The article is well known, and the invention dates from a remote period, but hitherto it has been obtained principally from France: these



specimens are, however, more meritorious than any imported, and supplies another evidence of British advance

in productions of Art-industry. The process



of manufacture is by no means easy: we shall hereafter describe it at some length.



It demands a large amount of skill and practice to attain perfection, with reference both



to the cut glass and the dies to receive it.

purchaser at a comparatively cheap rate, and where economy of production can only come of repetition by mechanical means, the wonder is that so much good design comes out of a system which is of necessity inimical to variety of effect, and that exquisite *finesse* in treatment which can only be attained by hand-work. Certainly Mr. Streeter sustained his reputation as a jeweller in his contributions to the International Exhibition of 1872.

Mr. E. Culver, Spencer Street, Clerkenwell, illustrates his speciality of production in a great variety of gold chains, of excellent design and workmanship, of the quality of 15 and 18 carat. He also exhibits in an interesting form the details of chain-making in wire-links, and gives a useful illustration of the amount of alloy of copper and silver in 18 carat gold: the materials being shown together in their relative quantities.

Mr. John Neal, Edgware Road, exhibits a collection of objects which simply repeat the mass of the series of articles contributed from Birmingham. Indeed, the style of design and workmanship indicate their parentage. Some of the lockets and brooches are in excellent taste, but the eardrops and bracelets partake of the engineering type of design, noticed as the characteristic of much of the Birmingham work. The same remarks apply, with certain modifications, to the gold-work exhibited by Mr. Whiteley, Westbourne Grove, except that the ornamental details are as much overdone as they were avoided in the generic Birmingham specimens.

Mr. Whiteley's display of British cut-glass jewellery is a remarkable one, and indicates sound judgment and good taste in the production of black ornaments. The faceted surfaces are ad-

Messrs. COLLINSON AND LOCK are eminent upholsterers of London: their productions are invariably of a high order, combining purity of design with excellence of workmanship; indeed,



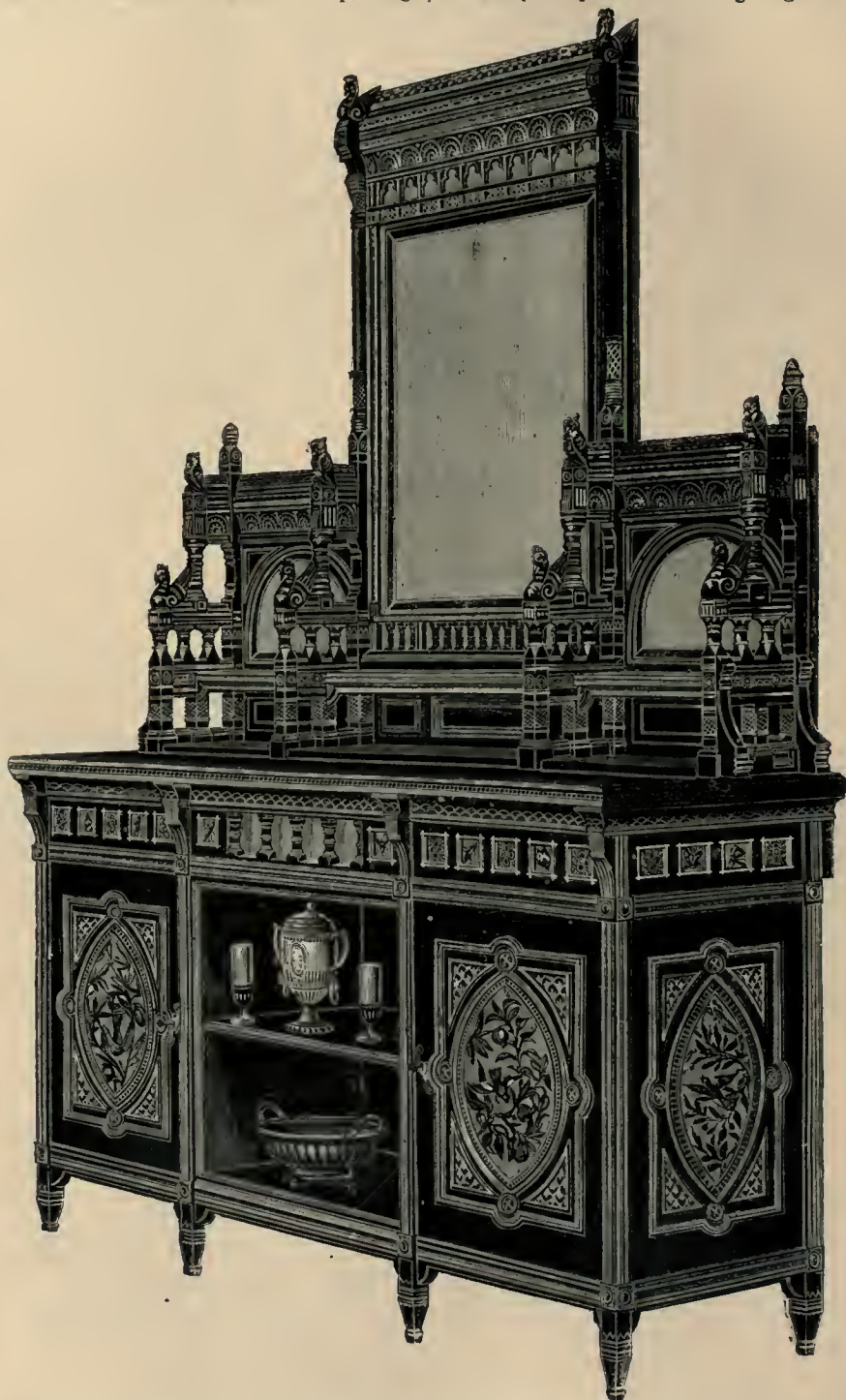
it is mainly to this firm we are indebted for the re-introduction of the style known as "old



English," which so admirably suits our British homes. One of those last year exhibited, which we engraved, now graces the Kensington Museum, purchased by her Majesty's Commis-

sioners. The principal object we give on this page is a CABINET: it is original in treatment, and full of excellent character. The paintings

of fruit and birds forming the panels of the doors of the lower part are executed with skill and ability: they are worked on gold grounds.



The general ornamentation is in gold, the details first being incised or carved. As a whole, the production is of great merit, and upholds

the high repute of the firm. The engravings in the column are of their ordinary productions, and merely introduced to fill up the page.

mirably taken advantage of in the arrangement of the details, but, as usual, the more elaborate examples are the least satisfactory. The crosses generally are very clear in the details, but several pendants are really perfect in arrangement and adaptation to use, as a redundancy of points has been avoided, a fault which characterises some of the very best specimens as regards effect and workmanship.

In connection with these black glass ornaments, the examples of Whitby jet may be noticed. Mr. Charles Bryan contributes a representative series of specimens, comprising a great variety of objects of personal ornament. The execution and workmanship are generally excellent, but the designs are wanting in artistic refinement and adaptation, and, with the exception of some of the bracelets, have a heavy look, which has really nothing to do with

the colour of the material, but arises out of the general contour of the objects, and an unsuitableness of detail. The truth is, the designers of jet ornaments attempt to imitate the forms used in metal and adapted thereto, but totally unsuited to a brittle material like jet; not to mention that to attempt to get effects in relief in a very dark or black material always leads to extravagance in form and contour. The best details are those in a simple incised surface, a charming effect being produced by the judicious blending of dead ground and polished ornament, or the reverse. Will no one study to make jet ornaments in original forms, in which the effects we have noted shall play the part of a diapered surface, as a variation with the polished surfaces only?

The jet ornaments exhibited by Messrs. Saunders and Shepherd are of an excellent character as regards finish and workman-

MM. CRISTOFLE, of Paris, have established renown throughout the world: their productions in bronze, in metals, *argenté* and *doré*, and in



silver and gold, have the highest value Art can give to costly things, as well as to those that are comparatively easy of attainment. The

managers are thorough artists; so, indeed, are



the artisans; artistic skill consequently pervades

all the issues of the firm. Especially beautiful is the enamel introduced into several of



their works, always with knowledge, judgment, and taste. We give on this page some examples: those that head the column



are of glass, gracefully set. A production of much excellence is the MIRROR, a fine specimen of design, modelling, and manipulation.

ship, but the defects in design as above would apply with scarcely an exception.

The consideration of the Irish bog-oak ornaments naturally follows the notice of designs in jet. Mr. J. Goggin, of Dublin, certainly sustains his reputation as a producer of these interesting objects; several of the suites exhibited being very remarkable, alike for their execution as for their good taste and adaptation of design to the material and purpose of the ornaments. We have no space to particularise, but, if an arbitrary fashion did not interfere with the patronage of this class of jewellery, Mr. Goggin ought to reap a rich reward for his skill and enterprise in producing some of the specimens he exhibits.

From Belfast Mr. A. Gibson sends a collection of Irish bog-oak ornaments, which presents some very excellent features in the

tasteful combination of the metal-work with the wood. Some of the brooches are especially noteworthy for the arrangement and balance of the two materials, the one giving value and effect to the other.

Messrs. Bright and Sons, Scarborough, exhibit a small but tasteful series of ornaments of a very high class. There are three pendants superior in many respects to anything of the kind in the Exhibition. A cameo of Julius Caesar set in exquisitely-wrought gold, with sufficient blue and white enamel to vary the details, is designed and executed with great skill. The mounting of a Medusa head, cut in bloodstone, is an equally fine but possibly less telling example. The third pendant is the most elaborate, and, although very artistic in the general arrangement, is a little confused in detail. The centre is formed of an opal cameo,

We devote a second page to the contributions of Messrs. HOWELL AND JAMES. They have aided the Exhibition extensively and effectually, being among the few jewellers of the Metropolis who have contributed works of real artistic merit. Designed by eminent artists holding high professional rank, and in the manufacture



treated with exceeding skill, the examples we have selected for engraving represent but slightly their numerous productions, based upon the purest principles of Art. The NECKLACE, designed by Sir M. DIGBY WYATT, is composed of five exquisitely carved cameos, in "onyx vert du Brésil," mounted



in borders of fine pearls and chased gold, suspended from a flexible festooned chain. The three LOCKETS are quaint

specimens of the emblematical Art-jewellery, a successfully novel feature lately introduced by this renowned firm.

cut with great skill, but we doubt the expediency of cutting iridescent stones into forms of this kind. The workmanship of the setting is excellent, and is Parisian in character, as, indeed, are the other two.

Mr. John S. Singer, Stroud, sends a small but effective series of silver-enamelled brooches, some of which are admirably arranged in the details, but others are spoiled by a too free departure from the geometric basis of the design as a whole.

The exhibit of Messrs. C. and M. Crichton, Princes Street, Edinburgh, is a highly satisfactory one. Except in the instance of the Highland shoulder-brooches, which are extravagant in the amount of relief in the details, the whole of the designs are characterised by a thoughtful adaptation to the use and purpose of the ornament. Several of the silver parcel-gilt ornaments are

especially elegant, as also are some of the silver examples, enamelled with blue and white. One cross, treated in the latter manner, and having a translucent red enamelled ground, with the sacred monogram in the centre, is a gem of its class. The gold-work is characterised by a judicious restraint in the matter of detail. It is never suggestive of a mere display of metal, the stones being generally treated as primary.

Messrs. W. Marshall & Co., also of Edinburgh, exhibit a collection of gold and silver-work, in which elaboration of engraved detail is a leading characteristic; at the same time, these details are always admirably adapted to the general forms of the objects, these forms being invariably well suited to the purpose of the ornaments. An artistic sentiment runs through the whole series, and there are some examples which it would be difficult to surpass in

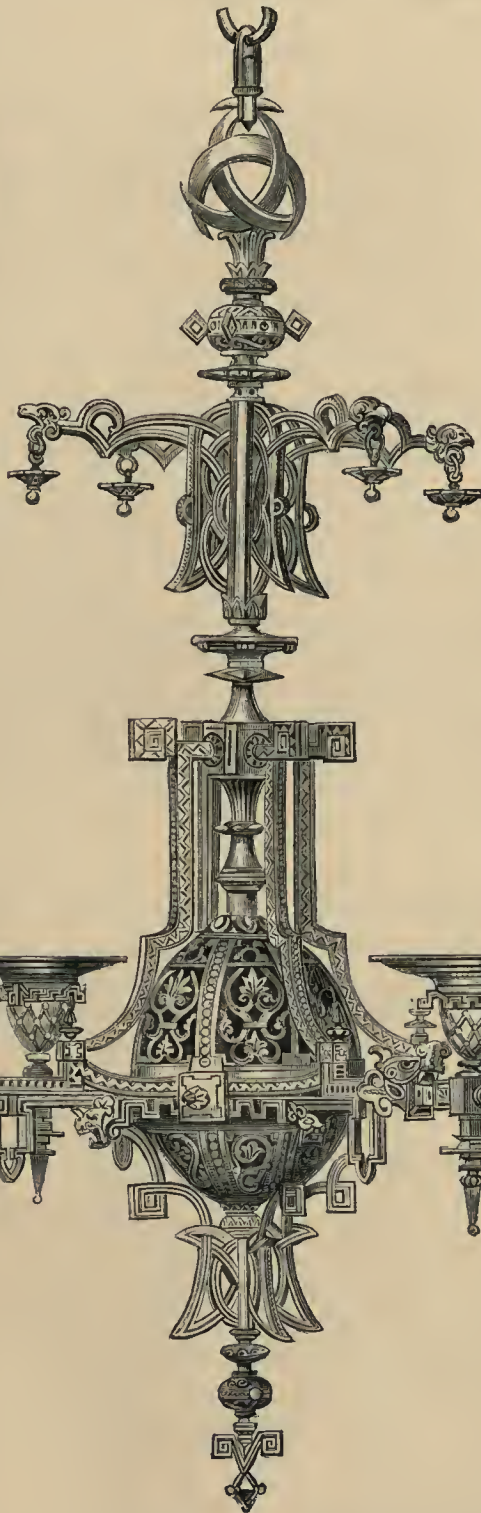
M. BARBEDIENNE, the renowned bronze ma-

sion of the International Exhibition. He has aided

it largely and liberally; and although few



nufacturer, is one of the few *fabricants* of Paris who have been contributors to the second divi-



or none of the articles he "exposes" have been made expressly for it, his show



is one of great merit and very general interest. From his abundant and excellent stock we select three objects for engraving on this page.

certain modest and purely tasteful effects. The bracelets and pendants set with cairngorm and Scotch pearls are special examples of this quality of design. Rich and artistic, they are still unpretentious. Some of the silver crosses exhibited are very elegant, and two or three parcel-gilt examples are specially noteworthy.

Another Edinburgh house, Messrs. Mackay, Cunningham & Co., contributes a small but very elegant collection of jewellery, some of the specimens being of the highest class in design and materials. A necklace, designed by Sir J. Noel Paton, R.S.A., is a rich example of well-combined colour; but the twisted chains suspended to the external edge are an excrescence rather than an ornamental detail. A pendant and ear-rings of opals, with a setting of diamonds, the gold being simply used as a means of securing the stones, are very elegant in form, colour, and general effect.

We have no space to particularise other exhibits of English, Scotch, and Irish jewellery contributed by the producers, although there are specimens which deserve attention, but now proceed to consider briefly the jewellery lent to the Exhibition by private owners, and so far supplementary to the contributions of the manufacturers. The policy of borrowing objects of this class from private sources is not a satisfactory one; but when manufacturers will not contribute, and an exhibition must be got together, it becomes so far a necessity; and when the examples are kept fairly within the scope of the class of industry represented, little can be said against it.

The contribution of H.R.H. the Princess of Wales is a valuable and interesting one as a whole, but the most suggestive object is the badge presented to the Princess, on the occasion of her mar-

Messrs. WHITE AND CAMPBELL,

beautiful works; precious gems in settings worthy of them; excellent

their variety. The series contains



eminent jewellers of New Bond Street,



exhibit an extensive collection of very



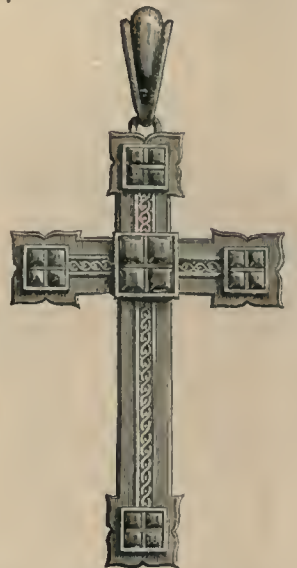
examples of pure Art and of high finish in manipulation and work-



manship. Many of them are original in character, and into some are



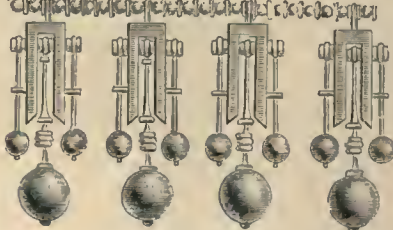
specimens of all the classes of de-



introduced cameos exquisitely cut. Our page conveys some idea of corative jewellery — NECKLACES,



BRACELETS, BROOCHES, CROSSES, EAR-RINGS, and so forth: those we have selected show the several styles of these very beautiful productions; the show-case has many others of equal merit we might have engraved with advantage. Messrs.



White and Campbell have prominent rank among the few jewellers of the Metropolis



who aided to rescue the International Exhibition from the reproach of utter insignificance as regards the speciality of the "Second Division."

riage, by the ladies of South Wales. It is somewhat florid in its general form, and lacks the compactness so essential in a badge; but the details are admirably wrought, and the combination of diamonds and emeralds with the blue enamelled ribbon produces a brilliant and harmonious effect, which conveys a good lesson in colour.

Mr. Alfred Morrison lends a valuable and interesting collection of a varied and highly suggestive character, about one-half of it being of French design and manufacture. The design and treatment of some of the examples are deserving of the best consideration of the student and designer, from the perfect manner in which the various parts of most of the objects are subordinated to the general effect, and the complete adaptation of the whole to the purpose and use of the ornament. Neither time nor space will

permit of our going into this question here, but we may possibly find occasion to recur to this theme, and quote examples at some future opportunity.

The Dudley jewels were added, by permission of the Earl of Dudley, at a late date (August 1st), under a new regulation, permitting owners of fine jewellery to send them to the International Exhibition when no longer required for the exigencies of the London season. This rich and really wonderful collection, arranged by Messrs. Hunt and Roskell, consists of diamonds, emeralds, opals, rubies, pearls, turquoise, and corals, set with a skill and luxurious taste which it would be very difficult to surpass, and is of great interest as an illustration of the manner in which stones of so fine a quality ought to be treated, so that no setting shall detract from the importance and beauty of the gems as primary details of each

The high-class work—a **SIDEBOARD**—engraved on this page is the production of the eminent decorators, &c., **MORANT, BOYD, AND BLANFORD**. It is from the design of the artist-architect, **EDWARD J. TARVER**, and is evidence of practical

study and sound thought; a departure from "authority," but with judicious adaptations of the best. It is designed with judgment and skill, and finished with much excellence: its leading feature is the



arrangement for the display of china and plate. There are other objects exhibited from the cabinet manufactory of this long-distinguished firm that merit the highest praise for general excellence: notably two Jacobin chairs, from the designs of **OWEN W. DAVIS**, architect.

ornament. The taste and skill displayed in setting the corals is to our mind perfect. Nothing can surpass its simplicity and fitness. The gold setting and small diamonds with which it is relieved is made subservient to the coral drops, and tends to give increased value to the exquisite tint of red in the coral itself. The objects set with opals and diamonds, and those with pearls and diamonds, present the next degree of artistic fitness and excellence.

FOREIGN JEWELLERY.

We have already stated that the great continental houses are not represented. The jewellery of Paris has no proper illustration in the Exhibition, and it would be waste of time to notice the few illustrations which present themselves in the French Annexe. Strangely enough, old French jewellery is represented, and that,

too, in an interesting form, by Madame A. Juvenal and M. de Saint Aubin, who contribute some very valuable examples of the past by way of comparison with the present, and from which useful lessons may be learned by those disposed to study the objects. The fact that the material is always made subservient to the design, and not the design to the material, is a point to be noted in these specimens, as also in others to which we shall have occasion to allude when noticing the varied collections of peasant-jewellery. Some of the gold filigree specimens of Madame Juvenal are marvellous illustrations of skill and dexterity, as also of beauty in design.

In connection with France, we may quote a very curious and interesting collection of French-Algerian imitation-jewellery. It is very suggestive of the Palais Royal, modified and greatly improved

We have had frequent occasion to do justice to the works of M. ÉMILE PHILIPPE, of Paris,



who has, however, now an establishment in London. He is a true artist, one of whom



France may be proud. He is the manufacturer also, and, indeed, the artisan, for many of his



beautiful issues are the produce of his own hands. Those we engrave on this page will

convey some idea of their varied merit. They are BROOCHES, the COVER of a jewel casket,

and an admirably designed TAZZA: these are veritable examples of pure Art. Sometimes his



productions are in the costlier metals, but more often are of bronze *ciselé*, such as are of small price; yet they are worthy of prominent places

among the Art-treasures of any collector. In the absence of *all* the leading jewellers of France—for there is not one of them who con-



tributes to the International Exhibition, 1872—it is a refreshment to examine the admirable

works of M. Philippe, although his jewellery forms but a minor part of his productions.

by Moorish taste and skill. Some of the examples are exceedingly pretty, and many of them are eminently suggestive of legitimate effects in enamelling, as also of fitness in form.

RUSSIA.—A small but remarkably elegant collection of Russian jewellery gives evidence of great progress in works of this class. There is a strong *cinq-eto* feeling shown in the designs, while the execution of the gold-work and enamelling is of the best class. The tasteful combination of brilliant coloured gems gives an Oriental look to some of the examples; and while the bracelets appear a little overdone in this direction, most of the pendants and brooches are excellent and well-balanced in this respect, the forms and details being alike well-considered.

BELGIUM.—For elegance and perfection of design in relation to use and material, the small collection of jewellery contributed by

three Belgian exhibitors is the most complete in the Exhibition. The ear-rings and pendants of M. Bourdon de Bruyne are especially artistic and elegant. There is no display of gold as gold, but simply as a means to an end, and the forms expressed in the metal are considered as that end, and receive the most thoughtful consideration and treatment. The amount of fine detail worked out within the space of some of these examples, especially those in the manner of the old French jewellery, conveys a lesson which we hope will not be lost upon our own working jewellers.

The crosses and pendants contributed by M. A. Taldenslagh are rich and elegant in effect. The judicious use of pearls in some of the objects is evidence of a highly educated taste. The excellence and superiority of workmanship for which, as M. C. Devos states, he exhibits his small and elegant little collection of

We engrave a CASKET, designed by Mr. H. ROGERS, and carved by Mr. G. A. ROGERS : it is made to contain the Address of the "Lud-

gate Hill Committee," presented to the Prince of Wales in commemoration of Thanksgiving Day. The casket is carved in brown oak, and is sup-

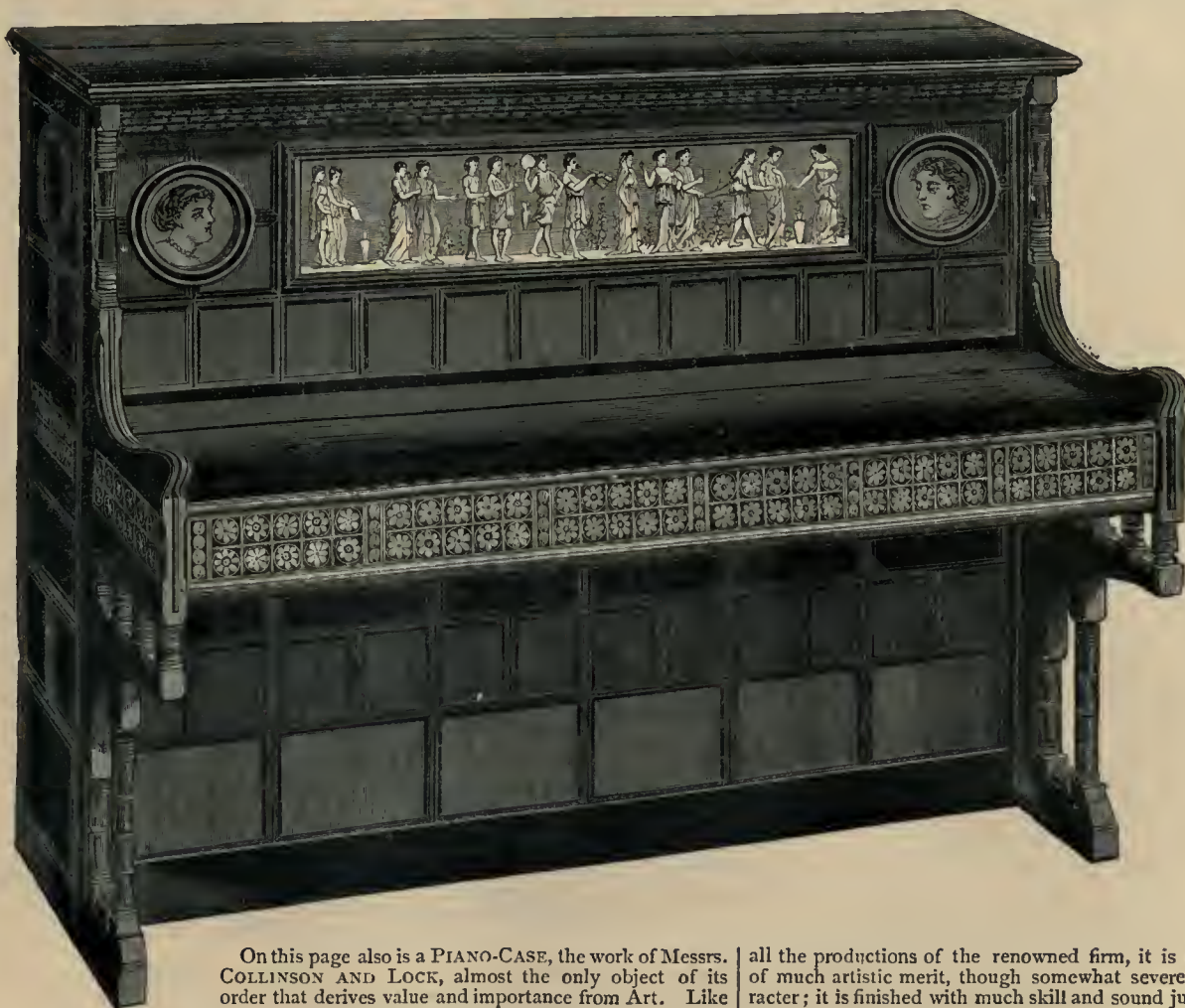
ported at the ends by the City dragons, and scrolls at the other centres. The front and back are enriched with Italian friezes, in which are



introduced the rose, thistle, and shamrock. On the top is carved the Prince's badge, and other

ornamental devices. The work is worthy of the name it bears, and will be acceptable to his

Royal Highness, with the address it is to contain—the charming illumination of Miss ASHLEY.



On this page also is a PIANO-CASE, the work of Messrs. COLLINSON AND LOCK, almost the only object of its order that derives value and importance from Art. Like

all the productions of the renowned firm, it is a design of much artistic merit, though somewhat severe in character ; it is finished with much skill and sound judgment.

ear-rings and crosses of gold and silver, set with diamonds, is fully justified by the perfection of the result. The old Normandy jewellery has been consulted to great advantage in the production of these charming objects.

ITALY.—Italian jewellery is represented by a comparatively small collection sent by Signor A. Castellani. His specimens, however, are worthy of the famous Roman jeweller. The revival of the Etruscan granulated gold is illustrated in several examples, notably in a set of Etruscan *scarabæi* in cornelian, forming necklace, bracelet, ear-rings, and finger-ring. A necklace, ear-rings, and brooches in granulated gold and coral, are superb specimens of their class, being perfect in treatment and workmanship. The ear-rings, from originals found at Tarentum, and now in the Museum at Naples, are very elegant examples of classic design. The

finger-rings, of which a considerable number are exhibited, are mostly from antique originals, and are wonderful reproductions of the ancient manner.

The Florentine and Byzantine mosaic jewellery exhibited by Messrs. P. Bazzante and Son, illustrate various phases of mosaic art as applied to personal decoration. Some of the effects are very pure and elegant, presenting a true harmony between the coloured mosaic and the gold mount. Others are very *bizarre*, and approach the vulgar in the violence of the contrasts of colour and surface. Some of the metal settings are exceedingly pretty, being well designed, and the mounting subordinated to the mosaic.

Necklaces, bracelets, and ear-rings of decorative glass, in which are some charming effects of colour and notable examples of

This page contains engravings of other works, the productions of Messrs. HUNT AND ROSKELL.



They are racing prizes: the one a CUP, being the Salisbury prize of 1871; the other a GROUP,

the Goodwood prize of 1871. The former is a silver ewer of Etruscan form, embossed in the

style Renaissance, with an alto-relief, the subject of which is taken from the old ballad of



"Chevy Chase." The latter is from Tennyson's poem, "The Passing of Arthur," where

the king dooms the traitor Modred. It is designed and modelled by G. A. CARTER.

manipulative skill in glass-making, are exhibited by the Venice and Murano Glass Mosaic Company, of which Dr. Salviati is the director. These are wonderfully cheap and effective ornaments, in excellent taste, and without pretentiousness or extravagance; they are excellent examples of an old method of producing artistic effects in glass as adapted to modern wants and requirements.

AUSTRIA.—The only contribution of jewellery from Austria is that of M. W. Klaar, and this consists entirely of the cheap imitation jewellery,—jet and jet-glass, &c.,—produced to meet the varied wants of an extensive empire. In this collection may be found specimens of almost every kind of personal ornament in use among the Austrians of the lower and middle classes of the present day. As an exposition of varied manufactures, it is very

interesting, but there is nothing which calls for special remark for its Art-qualities.

NORWAY.—A collection of silver filigree ornaments, produced by J. Tostrup, of Christiania, are most interesting specimens of the national jewellery of Norway. They present very characteristic features, and when not over-elaborated, are elegant and tasteful in design. Some of the suites are elaborate in detail, and are executed with great skill. The more severe and geometric forms are, of course, the most artistic; and while the minuter details of these forms give a redundancy of ornamental effect, the more laboured specimens are injured by the overloading of pendants as decorative adjuncts.

The only other illustration of Norwegian or Swedish jewellery is to be found exhibited under the head of—

We devote a second page to the highly me- are of rare excellence, not only for the value of settings. The BRACELET-CENTRES are copies



ritorious works of Messrs. BRIGHT AND SONS,



the cameos, but for the grace and artistic skill



from bas-reliefs found on the marbles of Nineveh,



the eminent jewellers of Scarborough. They displayed in the



designs for the in the British Museum: they are exquisitely cut.



The BOUQUET-HOLDER is of gold enamelled; so are two of the LOCKETS. Messrs. Bright have established claim to very high rank as jewellers.

PEASANT-JEWELLERY.

The purchase of the Castellani collection of jewellery, worn by the peasantry of the various provinces of Italy, from the Paris Exhibition of 1867, for the South Kensington Museum, has led to further efforts to illustrate the personal ornaments used by the peoples of various countries; and notably the jewellery of Normandy and Spain has received special attention at South Kensington. The present Exhibition, however, presented so excellent an opportunity for seeking in wider and more distant fields, that it would have been a singular oversight on the part of her Majesty's Commissioners and the Museum authorities if they had not sought to utilise the facilities which appeared to present themselves. This has been done so effectively that a very large and important addi-

tion will be made to the permanent illustrations of the jewellery of the common people of all nations to the already interesting collection in the South Kensington Museum.

Opportunity will therefore serve at some future time for the more deliberate consideration of special groups and examples. The limits of this essay, the chief purpose of which is to illustrate the current international productions in relation to the true æsthetic principles of Industrial Art, will not allow of more than a brief mention of countries whose peasant-jewellery is exhibited on this occasion.

Spain takes the lead in refinement and excellence of adaptation as ornaments, and there are some admirable examples of French peasant-jewellery. The Maltese specimens present many points worthy of study, and deserve a careful comparison with those of

We engrave another of the FOUNTAINS, in cast-iron, of the Foundry of Coalbrookdale. Although at this renowned manufactory works of all orders, forms, and sizes are produced in enormous numbers, to supply all parts of the world, to this special class its directors have long paid particular attention, obtaining the aid of accomplished artists, and casting the products

with so much sharpness and minute finish as to render them admirable works of Art. The catalogue of the establishment enumerates several hundred productions, from the most common to the most costly; among them fountains hold prominent places; they are for gardens, conservatories, lawns, and spacious grounds, but among them are not a few of those gracious and grace-



ful boons that so often refresh the weary—men, women, and children, and animals of the lower world—in our streets and by the way-sides.

other countries. The Swiss jewellery of this class is chiefly from the districts around Unterwalden and Berne. A bodice with its decorations is very characteristic. The jewellery stated as Swedish in the catalogue and in the descriptive labels is really Norwegian, with examples worn by the peasants of Dalecarlia and Lapland. The bridal-crown, wedding-rings, and brooches are especially interesting. These crowns are kept in the families of the wealthy, and handed down from generation to generation; but for the poorer classes crowns are kept in churches for hire. The one exhibited is of this class. Nearly all these ornaments are of silver, and the ornamentation is chiefly of filigree-work.

The Greek and Albanian examples are exhibited together. They are characteristic, but by no means refined, specimens, and the same may be said of the North German collection. A very

interesting series illustrative of Egyptian, Turkish, Armenian, Wallachian, and Moorish jewellery, as worn by the peasantry and others of the same class, may be noted as one of the most complete collections of its kind, and is very similar to the lowest class of Indian jewellery, which we must notice in due course.

The peasant-jewellery of Bavaria has some very striking and pleasing features. The bridal-crowns are remarkable examples of their kind. A woman's girdle in silver is very like the old Jewish wedding-girdle.

The specimens from Syria are thoroughly ornamental; while those from China are chiefly examples of the ornaments worn by the women in the neighbourhood of Hong Kong. Some curious and very ingeniously constructed ornaments in paper, to be worn in the hair, are not the least interesting of this group.

The Royal Porcelain Works at Worcester exhibit these very remarkable productions: they are contributed by Messrs. GOODE, of South Audley Street, for whom some of the leading objects in this style have been specially made. It will be at



once seen they are either copies, imitations, or adaptations of the Japanese; they have suddenly become the "fashion," and the Works at Worcester cannot produce them fast enough. One peculiar interest attached to this set of vases is that their decorations illustrate the processes of their own

and connoisseurs quite as much as by the



general public) to their forms, which are for the most part pure and good, and also

deed, if works so excellent in all ways have of late years issued from the establishments in England for the manufacture of porcelain. But Mr. R. W. BINNS, F.S.A., the manager and Art-director of the works at Worcester, is never a



slavish imitator: he has seen and appreciated the value of Japanese Art, and it is not too much to say that in these and similar issues he has improved where he has borrowed, taking suggestions rather than models. Hence the rare merit of these productions. The artist to whom we are



manufacture as conducted in the East. They owe their popularity (and, beyond question they are prized by critics



to the richness of the colours, but especially to the care and artistic skill with which they are finished. We doubt, in-



indebted for the admirable modelling on these vases is Mr. HADLEY, and for the painting the Messrs. CALLOWHILL.

We may briefly sum up this display of peasant-jewellery as likely to be eminently suggestive if carefully and thoroughly studied. The generic types of the more costly specimens, at one time worn by the rich but discarded by fashion, are to be seen in these specimens; and there is frequently a meaning and a purpose in these ornaments which modern personal decoration rarely, if ever, reaches if it attempts. The boldest attempt, and the most successful in its way, in the present Exhibition, is the suite composed of horse furniture, noticed as forming part of Messrs. Hancock's display. Here is symbolism run mad; still, notwithstanding the outrageous defiance of good taste which prompted the design, it has the merit of having a meaning.

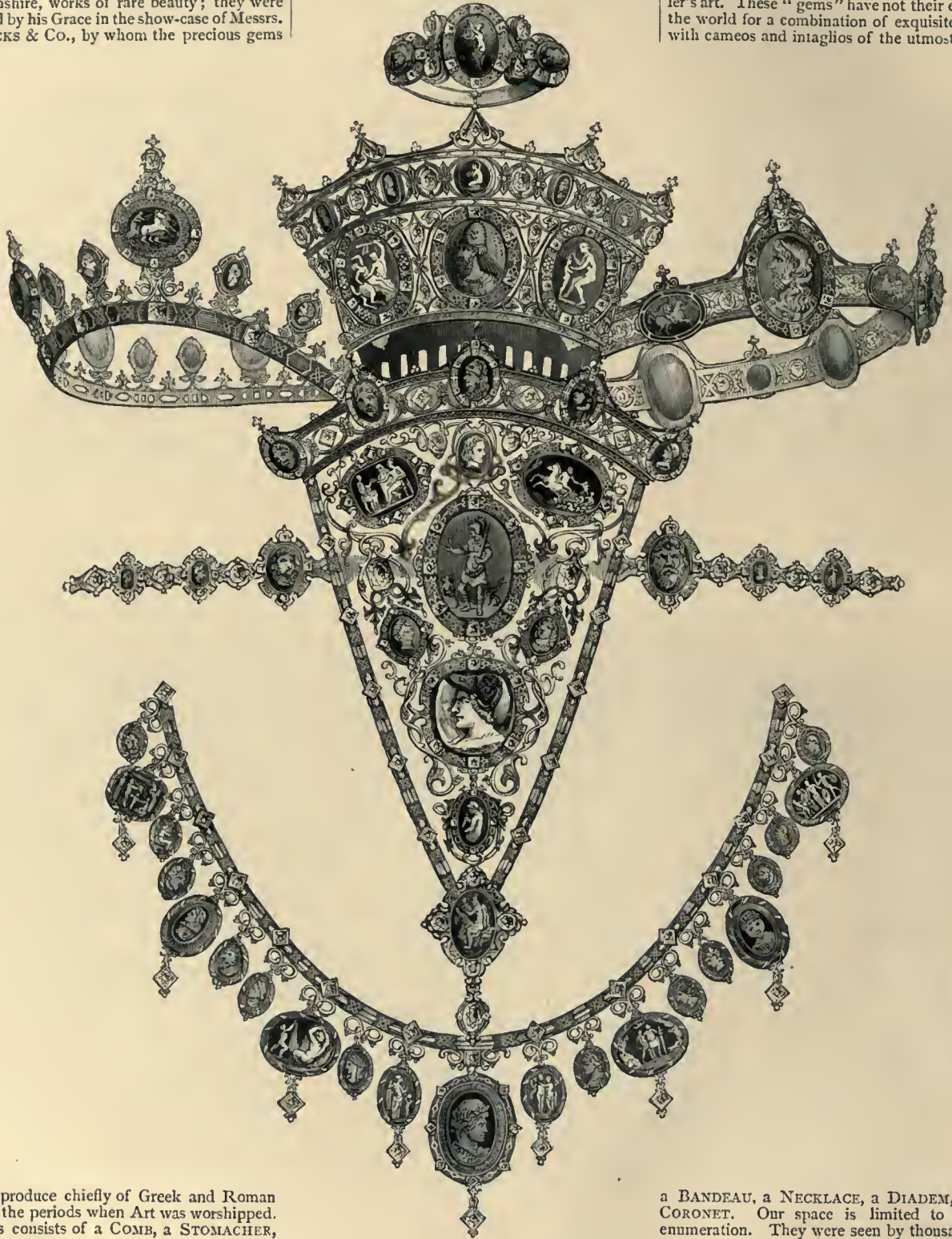
INDIAN JEWELLERY.

The Oriental workers in the precious metals may be safely credited with having laid the foundation of every style and method of personal decoration which has obtained in the West; and as certainly they may be credited with doing their work in a more thoroughly intelligent manner, and having more regard to the true principles of decorative art, at this time, than any other people. It would be an easy task, and one of especial interest, time and space permitting, to go over the contributions from the various provinces of India in detail, and prove this by unmistakable examples, which nothing but a crass ignorance or a neglect of sound principles could enable any one to dispute.

We engrave the heirloom jewels of the Dukes of Devonshire, works of rare beauty; they were exhibited by his Grace in the show-case of Messrs. HANCOCKS & CO., by whom the precious gems

were "set," and attracted crowds who could ap-

preciate the most perfect examples of the jeweller's art. These "gems" have not their equals in the world for a combination of exquisite setting with cameos and intaglios of the utmost perfec-



tion, the produce chiefly of Greek and Roman artists, of the periods when Art was worshipped. The series consists of a COMB, a STOMACHER,

a BANDEAU, a NECKLACE, a DIADEM, and a CORONET. Our space is limited to a bare enumeration. They were seen by thousands.

Dr. Birdwood has done a signal service in the interests of pure design by bringing together, and exhibiting a collection of seed and seed-vessels, on which the forms used in Indian jewellery have been based from time immemorial. The study of these specimens in connection with the gold and silver objects in the various glass-cases is one of great interest.

It will be impossible to do anything like justice to the variety and extent of the Indian collection of jewellery. The contributions of Mrs. Rivett Carnac alone would require a separate essay. This lady seems to have aimed at getting together not only an exhaustive series of illustrations of the personal ornaments of India, but also to render them historically and ethnologically interesting by a sequential arrangement and classification.

The jewellery of the Indian annexe represents the products of

Bengal, Madras, Bombay, the North-West Provinces, the Punjab, Oudh, Gwalior, and other districts.

The gold filigree-work of Delhi is remarkable in design and execution. Refined alike in form and detail, it is very suggestive.

The jewellery from Bombay comprises specimens of the most refined and elaborate gold and silver-work; and the display is carried on through an apparently exhaustive series of illustrations down to examples made of the commonest materials available for the purposes of personal decoration. All bear the same impress of thought, fixity of principle, adaptations of the forms and materials to use, and care in working out the result.

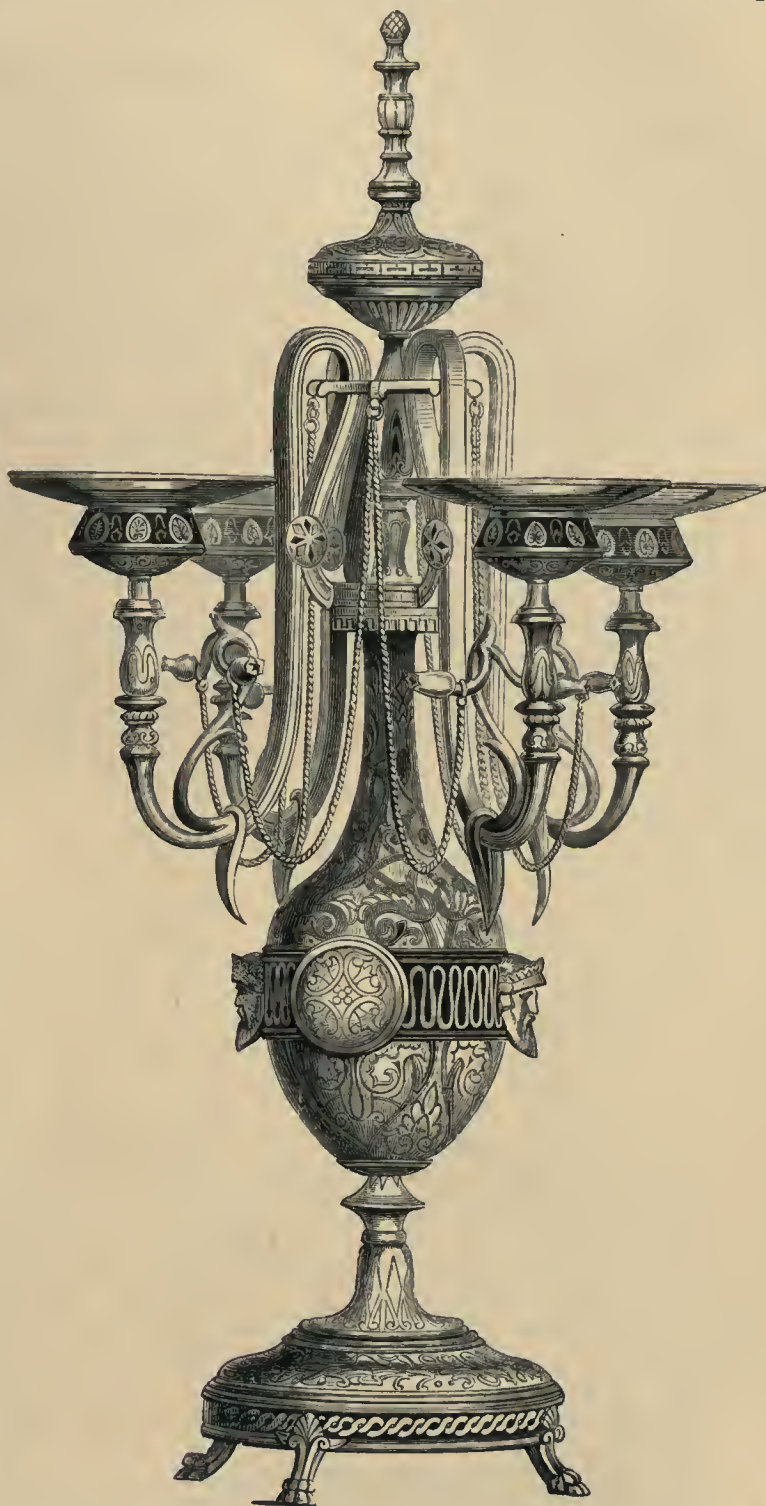
Among the Bengal contributions, some of the silver filigree-work is superb alike in design and execution. Most of these have been secured for the South Kensington Museum. The larger

We engrave a page of the works of M. BARBEDIENNE,

branch of Art-manufacture. The two objects are a CANDELABRUM and a large



the renowned bronze-manufacturer of Paris, to whom the great city is mainly indebted for supremacy in a special



enamelled VASE : works of much refined beauty, and of great excellence as Art-works.

examples of silver-work are admirably wrought ; but great as the labour is, it has no appearance of being overdone or thrown away.

From Madras there are some excellently wrought specimens of silver-filigree adapted to European types. They are not so perfect as those from Bengal. In short, it is only when the designs are Indian that the full effect of the work is properly seen ; and one can readily conceive that the native artificer is cramped, more or less, in adapting his work to forms of which he cannot realise the purpose. The gold-work from Madras is of a very refined character, and thoroughly Oriental ; in short, there is no compromise. The material is evidently wrought with such a sense of mastery over that and the design, that it is seen at a glance what the worker has been aiming at, and how fully he has accomplished his task in all the purely native designs.

The objects from the Punjaub are chiefly in silver, mostly showy, and even rude in character, but never vulgar or pretentious. From Sindh there are examples both in gold and silver with enamelling, of a rude but effective character.

The Countess of Mayo contributes a very interesting collection, the objects being evidently selected with a view to their representative character.

We may finally, but briefly, remark upon the general character of this Indian jewellery, that in the constructive use of the materials the artificer never fails to produce the best possible effect which can be got out of them, whatever may be said of the forms, of which, if we understood the use and the purpose aimed at, we should have as little doubt respecting the perfect adaptation of the design as we have of the Art-skill manifested in their production.

R

The PAINTED GLASS WINDOW is the work of WILLIAM HENRY CONSTABLE, of the Stained Glass Works, Cambridge: it is to be the west window of St. Clement's

Church in the venerable city. It is in the Early English style, designed with matured Art-skill and knowledge, and coloured with sound judgment: perhaps it is



one of the best productions of its order that modern painters of glass have produced. The

three lights represent the Presentation, the Annunciation, and the Adoration. It attracted

and merited much attention at the Exhibition, and will be an accession even to Cambridge.

The special demands of the Jewellery Class in its Art-aspects has absorbed so much of the unavoidably limited space which could be devoted to this essay, that the remaining special classes of the year—Musical Instruments, and Paper, Printing and Bookbinding—can only receive scant attention. As there are only a few musical instruments which have any pretension to the external characteristics of works of Art, we feel it necessary to conclude our task with a brief summary of the section of Printing, Books, and Bookbinding, and the contents of the annexes.

PRINTING, BOOKS, AND BOOKBINDING.

The exhibits under this head form a very valuable and interesting portion of the Exhibition, and as a record of progress, especially in artistic printing, since 1862, it is especially noteworthy.

Since that date three distinct, and we may now say successful, methods of permanently printing from photographs have been brought into operation. These are the permanent photographic printing (Woodbury) process, and the heliotype process, both of which are shown in operation through the agency of the special presses required in the operations. The autotype process was not capable of being illustrated in the same manner. No doubt still further improvements will be made in all these methods, each of which has its own special advantages.

Colour-printing is also fairly illustrated in its several processes, and the improvements of the last ten years are recorded. Notably the specimens of Messrs. Leighton, and Messrs. Marcus Ward & Co. are the best. The former show a series of polychromatic illustrations of fairy tales, which are very admirable alike in design and

This page contains engravings of several plates | painted on earthenware by accomplished artists | of Belgium, who do not consider they conde-



scend when working upon so "low" a material. | We have barely space to give the names of these | painters: F. DOUGE, AD. DE MOL, VOL-



KAERTS, ED. FOURLEAU. They are all young | men, excepting M. Douge, who has educated | most of them. These works are of the very



highest merit, accurate in drawing, beautiful in | colour, and admirable in design and composition. | They are, indeed, of unsurpassed excellence.

execution. The second firm exhibits largely and well in illustration of the varied character of the scrap-books, albums, writing-cases, and dispatch-boxes. There is an admirable simplicity and adaptation of design in these examples.

THE ANNEXES.

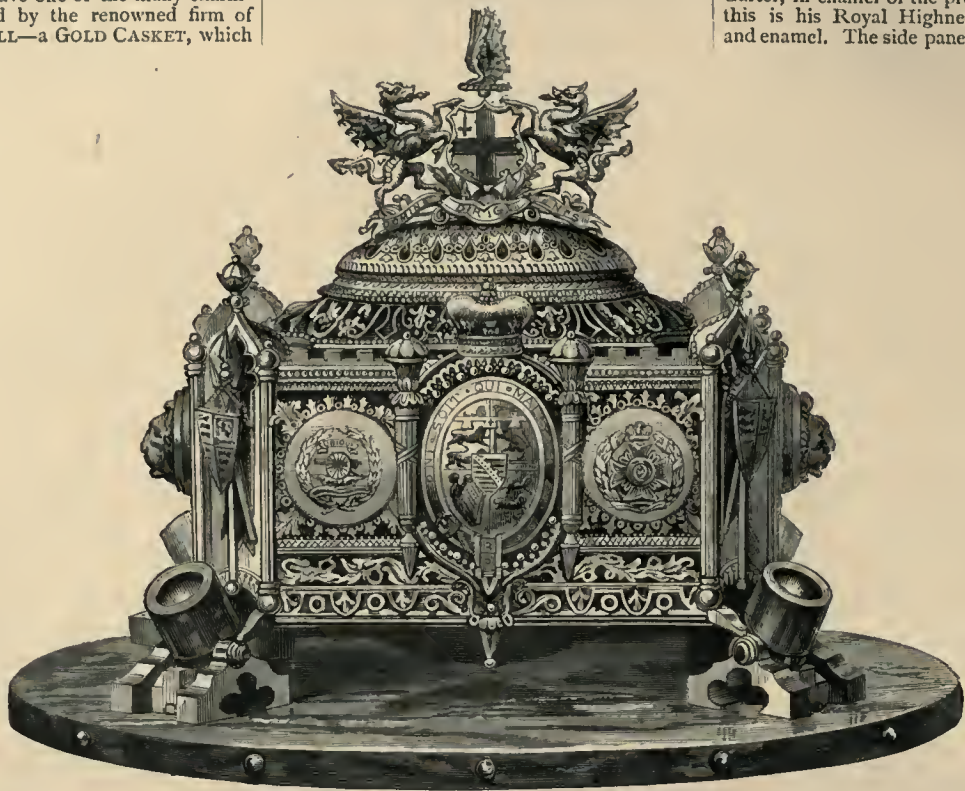
There are now four of these special exhibitions, so to speak. The French annexe contains little which produces the impression of much variation from the exhibits of last year. Christofle bears off the palm in point of taste and artistic excellence. The Belgian

annexe contains objects which deserve notice in detail. The Queensland annexe contains a highly creditable colonial display. Of the India annexe, it is impossible to say too much in praise of the valuable and suggestive articles got together in a most systematic manner. Of the cotton and jewellery, we have spoken somewhat in detail; but, after all, less so than is desirable. The miscellaneous fabrics, together with the contents of an octagon case placed in the middle of the room, well filled with specimens of silver, copper, and brass vessels of great elegance and refinement of form, would require a special essay to do them justice.

As a fitting termination to our illustrated record of the Second Division of the International Exhibition, we engrave one of the many charming works produced by the renowned firm of HUNT AND ROSKELL—a GOLD CASKET, which

contained the freedom of the City of London, presented by the Corporation to his Royal High-

ness Prince Arthur. The centre panel in front bears his Royal Highness's arms within the Garter, in enamel of the proper colours. Above this is his Royal Highness's coronet, in gold and enamel. The side panels contain the badges,



modelled in gold, artistically chased in high relief on a ground of blue enamel, as well as the mottoes of the Royal Artillery and the Rifle Brigade. At the corners are shields, with the royal arms of England in enamel, pendant from crossed spears, and above are the arms of the City.





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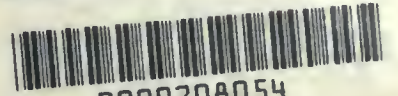
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